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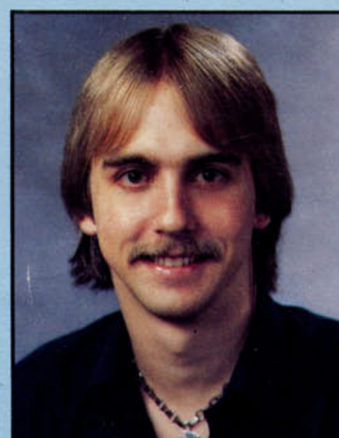
Tom Clancy Interview • Computer AD & D

COMPUTER Gaming World

July 1988 Number 49



Tom Clancy Talks About
Microprose's Red Storm Rising



Lord British Kisses and Tells All!

Game Design Issue

Also In This Issue:
Fire Brigade • Space Quest II
Rampage • Decisive Battles of the American Civil War



SSI's Pool of Radiance



HOT. MEAN. RADIO-ACTIVE.



AUGUST 20, 2087

Nothing could be worse than this god-forsaken, radioactive desert.

More Sniperdroids! All tracking me with them death glares. And them Uzis. They're weird trigger-twitchin' folks. I suspect it's them poisoning the water.

Or maybe it's those Leather Thugs. Heck, I don't know anymore. I heard they have a bunch of civilians cut off east of Ranger Center, which is where I'm headed. Hope not. They want me dead. Like every other mutant this side of Vegas.



The worst part is, I'm getting to be as bad as they are. You wouldn't believe some of the ways I've learned to kill. I hang out in sewers, and my best friend is a MAC 17 submachine gun.

Gramps talked about life before the nuclear war. All I know is I don't want others living this way. Gotta rebuild this desert right. Gotta make it so you can sleep with your eyes closed.

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3 WAYS TO ORDER: 1) Visit your retailer. 2) Call 800-245-4525 from U.S. or Canada, 8am to 5pm PST to order by VISA/MC. 3) Mail check (U.S.$) or VISA/MC #, cardholder name, and exp. date to Electronic Arts Direct Sales, P. O. Box 7530, San Mateo, CA 94403. Apple II version $49.95, Commodore version $39.95, plus $3 shipping/handling. CA residents add 6.5% sales tax. Allow 1–3 weeks for U.S. delivery.

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COMPUTER Gaming World

Covering the World of Computer Games For Seven Years

July 1988
Number 49

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MEMBER spa Software Publishers Association

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COMPUTER GAMING WORLD (ISSN 074-667) is published monthly by Golden Empire Publications Inc., 515 S. Harbor Blvd., Suite C, Anaheim, CA 92805. Second Class Postage Paid at Anaheim CA 92803 and additional mailing offices.

Postmaster: Send address changes to Computer Gaming World, P.O. Box 4566, Anaheim, CA 92803-4666.
The subscription rate for twelve issues (one year) is $29.50. Canadian and foreign surface subscriptions add $7.00. Foreign air subscriptions are $62.00 per year. All payments must be in U.S. dollars, made by check drawn upon a U.S. bank, Visa, Master Card, or money order.
Psalm 9:1-2
Compuserve (76703.622)
Telephone: (714) 535-4435

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TAKING A PEEK

Arcadia
c/o Electronic Arts
1820 Gateway Drive
San Mateo, CA 94404

AAARGH: Players are invited to take on the role of either a giant lizard or a one-horned ogre in this conversion of the popular coin-op game. Beyond simply going on a "Rampage" of people gobbling, creative building demolition, and undergoing the monstrous equivalent of a "Big Mac Attack," players are expected to gather a hoard of eggs in preparation for an assault on the fiery volcano where they will attain the golden egg. Amiga ($34.99). Circle Reader Service Card #1.

ROADWARS: Using a weird and wonderful fiction in which a parapsychological "resonance theory" has replaced "relativity theory," this action game usurps the archetypal sci-fi plotline of intelligent computers going mad and casts the player in the hero's role of putting this mod, mad world right. One player, with the player's computer as "wing man," or two players cooperating (at least, until the bonus stages of the game) must travel the "space roads" between the moons of radiation-blighted Armageddon and neutralize the threats. Each player pilots a "Battlesphere," a 25th Century interstellar tank equipped with a protective shield for defense and powerful laser cannon for offense. Amiga ($34.99), C-64/128 ($29.99). Circle Reader Service Card #2.

ROCKFORD: THE ARCADE GAME: Remember Rockford? He was the archaeologist hero of "First Star Software"'s "Boulder Dash" and "Super Boulder Dash," sort of a cartoon version of "Indiana Jones." Well, he's back! This time, however, he isn't satisfied with uncovering the artifacts of one ancient civilization. He is after five different treasures. In "The Caverns of Craymar" scenario, he is collecting the Pharaoh's Death Masks. "The Kitchens of Kyssandra" sequence finds him harvesting the

(Continued on page 7)

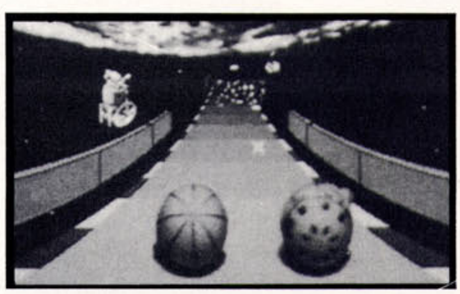
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Aaargh



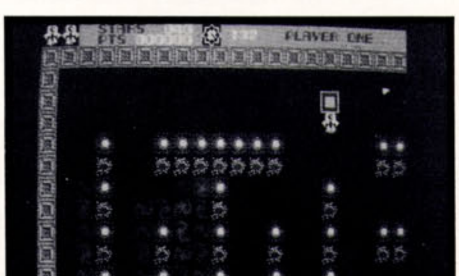
See The U.S.A.



Roadwars



Death Sword



Rockford: The Arcade Game



4 x 4 Off-Road Racing

Don't buy this game... if Rhett and Scarlet are your idea of

The Civil War

From the epic campaigns of the East to the ceaseless skirmishing in Missouri—and throughout the vast lands in between—the American Civil War was a conflict memorable above all for its staggering scope and legendary leaders. A dynamic portrait of this immense struggle, from its infancy to its final gasp, **The Civil War** depicts the nation and its leaders as no game has done before.

If this sounds like your idea of The Civil War, pick up the game at your local dealer or call the toll free number below.

The Civil War is for the IBM® PC and compatibles. Color graphics card is required. $35.00

A one or two player game.

® Registered trademark of International Business Machines.

Civil War is a trademark of Victory Games, Inc. and licensed to The Avalon Hill Game Company.

This strategy game puts YOU in command of the armies of the North and South. Each player must determine in advance where his major campaigns will take place—in the East, West or Trans-Mississippi Theater. From there, armies must be formed and leaders assigned. Once movement orders are issued, it is up to the individual commanders to gain the initiative, move their forces and engage the enemy.

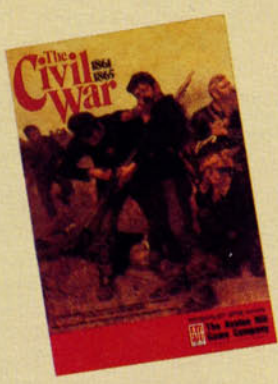
The Civil War is a detailed simulation of the situation faced by Jefferson Davis and Abraham Lincoln. Although blessed with a larger population and industrial capacity, the North suffered from a lack of quality leaders. The South on the other hand had excellent leaders, but was forced to field smaller armies. To recreate the difficulty field commanders had in finding the enemy and bringing him to battle, players enter their orders secretly. The game becomes a see-saw battle with the North attempting to capture cities by invasion and amphibious landings, with the South striking back with quick sorties.

The Civil War comes with a number of special features.

- ★Full-color 16″ × 22″ reference map.
- ★Hexes are color-coded to indicate ownership.
- ★The game also records the results of battles and saves them in a special file you can print out and review later.
- ★Four year-long scenarios; each may be played out to the end of the war.
- ★Ironclads, sea transport, amphibious landings, Union blockade and Confederate commerce raiders.
- ★Over sixty leaders available, rated for tactical and strategic ability.







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TAKING A PEEK

(Continued from page 4)

Apples of Eternal Youth in a cartoon "Shangri La." As "Rockford The Cowboy" in "The Search for El Dorado," he tries to stay out of "Boot Hill" while collecting Indian pennies. As "Rockford The Spaceman," he collects suns (what a gas?!) and in "Doctor Frankenstein," he collects hearts for some much needed organ transplants. Atari ST ($34.99), C-64/128 ($29.99). Circle Reader Service Card #3.

Compu-Teach, Inc.
240 Bradley St.
New Haven, CT 06511

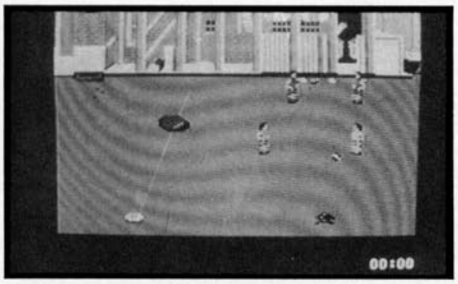
SEE THE U.S.A.: It used to be a chore to memorize the names of the 50 states of the U.S. and their capitals, much less learn anything about their major products and points of interest. This educational game motivates young learners by means of quiz games (with an easily edited data base), five disks of regional specific graphics disks, a computer map for strategically planning simulated trips across the U.S., and a colorful puzzle map of the U.S. included in the packaging. Apple ($49.95). Circle Reader Service Card #4.

Epyx
P.O. Box 8020
Redwood City, CA

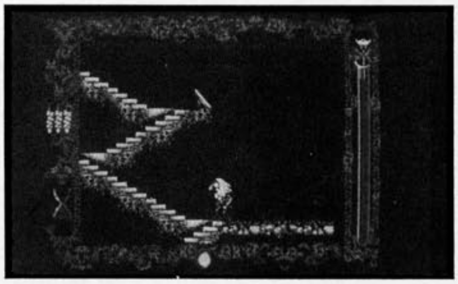
DEATH SWORD: With a graphics presentation that is stunning, this action adventure allows the player (as Prince Gorth of the Northlands) to swashbuckle his way through a challenging fantasy environment. The joystick moderated combat has similar controls to "Championship Wrestling" and some martial arts games on the market. It usually takes twelve blows to kill an opponent in this game, but something new has been added—a critical hit. Part of the "Maxx Out!" series, this British designed program deserves a serious look from arcade fans. Apple, Atari ST, C-64/128, IBM. ($24.95) Circle Reader Service Card #5.

4 x 4 OFF-ROAD RACING: Action and strategy are combined in this four scenario endurance racing game. Players can drive the famous Baja 1,000, attempt to survive the

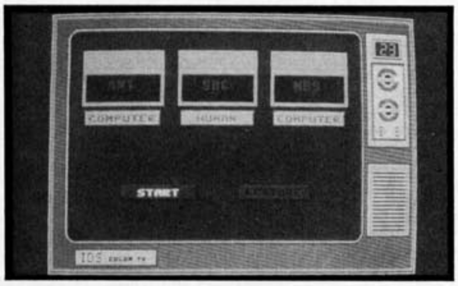
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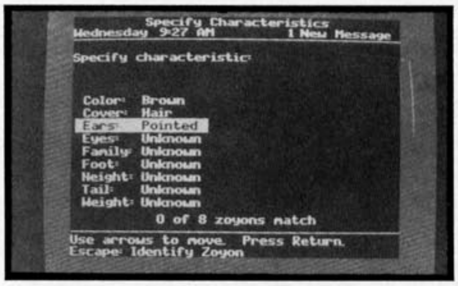
Street Sports Soccer



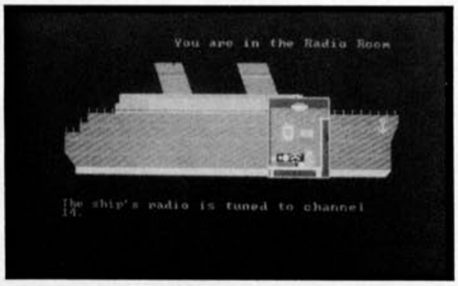
Vampire's Empire



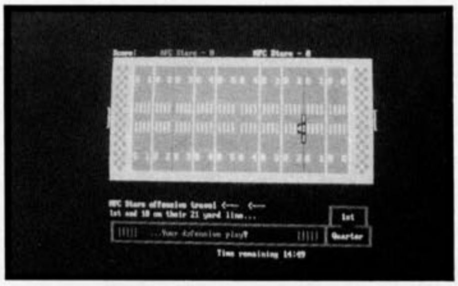
Prime Time



Zoyon Patrol



Murder On The Atlantic



MPS NFL Pro Football

Conversions Received

For the Apple II:
Street Sports Basketball (Epyx)

For the Apple IIGS:
Destroyer (Epyx)

For the Atari 8-bit:
Arctic Antics (Epyx)

For the Atari ST:
Lords of Conquest (EA)

For the IBM:
Arctic Antics (Epyx)
Reach for the Stars (SSG)
Skyfox II: The Cygnus Conflict (EA)
Spiderbot (Epyx)
Street Sports Baseball (Epyx)
Street Sports Basketball (Epyx)

Winds of Progress Unleashed in "Windy City"



Computer Entertainment Software & The Summer Consumer Electronics Show in Chicago

Fortunes are made and lost in seconds in the various "pits" of the Chicago Board of Trade, particularly the commodities exchange. To a novice, the process of buying and selling "futures" can seem frightening and chaotic. The computer entertainment software industry is a subset of another "pit," the extremely volatile consumer electronics industry. The consumer electronics industry has had to learn how to deal with global economic theories and strategies in order to deal with the weaker U. S. dollar and the invasion of increasingly innovative imports, as well as learn how to cooperate in a "global village" of joint ventures and cross-marketing throughout the industry. Nevertheless, both the industry as a whole and the recreational software producers as our magazine's particular focus are bullish on the future.

WE'RE NUMBER ONE, SORT OF . .

According to Software Publishers Association figures, recreational software made up 36% of the 1987 market (units shipped) making games the number one computer product in terms of units sold. However the lower price point of games means that those same units added up to only 8.8% of the share of dollar sales.

The good news for the computer entertainment industry, however, should be that 1988's first quarter profits in entertainment software were up 30% over the first quarter of 1987. According to Tom Frisina, CEO of **Three-Sixty Pacific**, 1988's recreational software sales will go dramatically higher than 1987's 20 million units. He suggests 27 million in '88, 36 million in '89, and 50 million in '90. Bruce Davis, CEO of **Mediagenic** *[Ed.: Activision has changed its name to Mediagenic because the newer title is more reflective of the total corporate personality than the older title which still causes potential investors to think of cartridge games.]*, is even more optimistic in that he projects a 38% increase in sales of computer entertainment software over 1988.

The Sound of Music

Although software publishers are aware of the fact that the home market requires quality graphics and sound, most are not ready to deal with the dearth of sound support on the current crop of MS-DOS machines. CGW editor, Russell Sipe, asked a panel of CEOs whose companies have strong entertainment emphases if they were doing anything about this. Three-Sixty's Tom Frisina answered, "If the IBM is to be *the* home machine, it needs better sound, but a sound board must be priced at a $49-$79 price point and it must do more than the current boards." The consensus of the panel seemed to be that when the hardware was there with a sufficient user base, they would support it.

Sierra moved into this area with their usual driving force of setting standards in the MS-DOS environment rather than waiting for them. The company which pushed for graphics enhancement with their early support of EGA, VGA, and MCGA products and which pioneered in packaging MS-DOS products in both 5.25" and 3.5" formats is now pressing the envelope in sound quality. As John Williams, Sierra marketing spokesman, verbally throws down the gauntlet, "Now that an IBM graphics standard has been established, we're ready to go into sound." Sierra products will soon support three different music cards. These include the: AdLib music card, IBM music feature, and Roland MT-32. Prices range from a low of $195 for the AdLib card to a high of $600 for the top-of-the-line Roland card. In addition to supporting the cards, Sierra has hired television and motion picture composer, William Goldstein, and Bob Siebenberg, drummer for the rock band "Supertramp," to compose soundtracks for *King's Quest IV* and *Space Quest III* respectively.

Sierra founder, Ken Williams, insists, "We see this as *critical* to mass consumer acceptance of our new form of home entertainment." Noting that sound is already more important in the Japanese market (where Sierra is not only selling their products successfully, but where they discovered quality arcade titles like *Thexder* and *Silpheed* to license from Japan) than it has been in the U. S. to this point, Roberta Williams stated, "The Japanese have influenced us a lot. Not just in music, but in very nice introductions to the games."

Japanese gamers even buy cassette tape soundtracks of the music used in computer games. For example, the CGW staff was given a pre-release copy of Koei's *Romance of the Three Kingdoms* soundtrack. We were told that the Japanese market was so anxiously awaiting this soundtrack that the pre-release copy could easily bring $500 on the Japanese blackmarket.

Now, Sierra's emphasis on quality music in the MS-DOS world combined with **Cinemaware**'s excellent soundtracks in the Amiga world may lead to soundtrack records, tapes, and compact discs in the U.S. In addition, **Interplay Productions**' forthcoming *Neuromancer* will feature an original song by DEVO. The song, *Some Things Never Change*, was originally written for the computer program, but may well become the hit single from the group's latest album. We expect the trend of entertainment crossover between films, recording, literature, and computer games to continue.

Simulacrum '88

During the computer entertainment panel discussion, each company spokesperson was asked to comment on what categories they perceived as "hot sellers." The first word out of almost every mouth was "simulation." First person view-

point games with a combination of real-time action, hot graphics (and sound if the machine is capable of it), and strategy are usually associated with **Microprose** and **subLogic** because of their pioneering efforts in constructing models of flight and combat. Other companies are now attempting to duplicate their landmark work in other areas, while these two giants are still offering new types of simulations and enhanced technology.

subLogic is excited about their cooperative effort with **Microsoft** on *Flight Simulator III*. FSIII offers a significant graphic leap forward on the IBM and there were times I thought I was looking at an Amiga or ST screen. To enhance their entire line of flight simulators: *Flight Simulators II & III*, *Jet*, and *Stealth Mission*, they have recently released the Western European Scenery Disks. These offer pilots the only legal means of flying under the Arc de Triomphe or landing in Red Square among their other pleasures. The company's affiliated publisher, **ActionSoft**, has just converted *ThunderChopper* to the MS-DOS environment.

Microprose is offering an enhanced version of *Project: Stealth Fighter* entitled *F-19*. It is an IBM product that has enough new approaches to make it worthy of a title which distinguishes it from the popular C-64 product. As Sid Meier noted, "The classified nature of Stealth allows us more creative room."

Accolade is working on a projected final quarter release of a tank simulation. *Steel Thunder* will enable players to command a Patton, Bradley, or Abrams in "hot spots" like Israel, Lebanon, and Central America. The company researched the tanks from the inside-out during a government tank exhibition at the Presidio in San Francisco and the game will allow players to play in three modes: Tank School, Practice and Combat. **Avalon Hill Microcomputer Games** is developing *M1*. This simulation approaches the Persian Gulf situation with a four tank platoon (rather than one tank in the former), making the player a platoon commander and utilizing search and destroy missions. Both products are to be initially released on the Commodore 64/128.

Simulations to be released in the third quarter of 1988 include: *F-18 Hornet*, *Tomcat - The F-14 Fighter Simulator*, and *U.S.S. Ocean Ranger* from **Mediagenic**; a conversion of **DataSoft**'s *Tomahawk* for the IIGS which offers a big advance in color and sound from the 8-bit versions; and *Final Assault* from **Epyx**. Mediagenic's affiliated publisher, **Absolute Entertainment**, will be releasing the F-18 simulator on both the Commodore 64/128 and the Atari 7800 system. The program will feature 3-D animation and solid graphics in this carrier-based fighter simulation. Absolute is releasing their F-14 product on the Atari 2600 video game system. Mediagenic's **Activision** label plans on a July release for their modern naval simulation. Multiple theaters of operations insure that players must engage in combat with a variety of enemies as they command the *U.S.S. Ocean Ranger* through 16 levels of difficulty.

Final Assault is a mountain climbing simulation. Epyx expects it to be in stores by the fall of 1988. Ski slope iconography indicates whether the route to be chosen to ascend the mountain is easy (green circle) or at expert level (black diamond). Players may choose the season to make the ascent, as well as equipment. The game could easily be described as a simulation with arcade elements.



Clockwise from Upper Left: Taito's models dressed up for the "Mercenaries & Robots" Ball. CGW examines future releases in the EA demo room. A celebrity impersonator. Atari video-game "game hostess" encourages CGW photographer's full "Concentration."

CES photos taken by Vince DeNardo

Fever Pitch

The interest in sports games has continued to rise to the point where most companies were introducing, at least, one. Even **California Dreams**, a small company which has specialized in simulating gambling and table games, has announced *Hot Rod*, a drag racing construction set. This ST product allows players to build, cruise, and race their own "American Graffiti" style street machine.

Of course, the big media event related to sports programs was **Mediagenic**'s satellite-fed press conference with Pete Rose. Last issue, CGW reported on the **Gamestar** product in *Inside The Industry*, but more details will be forthcoming since we have now had two opportunities to interview the Cincinnati Reds manager regarding his contribution to the computer game. The name of the game is *Pete Rose Pennant Fever* and it is expected to debut in IBM format during August of 1988 and in C-64/128 format by the fourth quarter. In addition, the game has been "licensed" to Mediagenic's **Absolute Entertainment** affiliate for conversion to an Atari 2600 game. Other **Gamestar** products will include *Main Event*, a "professional wrestling" game for the C-64/128 and IBM, to be made available this summer and a conversion of *Star Rank Boxing II* for the Apple II scheduled for the same time. **microillusions** will enhance their popular "one to one" series with the release of the Amiga version of *Turbo*, a racing action game. On the video game front, Absolute will offer *Super Skateboardin'* on the Atari 7800, a sequel to their popular *Skateboardin'* on the 2600.

Epyx will soon release *Sporting News Baseball* (as noted in our WCES report, CGW #45, p. 20), but will also add *Street Sports Football* and *The Games: Summer Edition* to their lineup over the summer. The first will allow players to design their own plays and utilize a 34 play "playbook." Unlike most of the series, this will definitely not be a "joystick buster." The second is a carefully modelled summer olympics game. The designers created a detailed model of a stadium using Sculpt 3-D on the Amiga. Then, they compressed the data down into an impressively scrolling and detailed three-dimensional viewpoint. In addition, the concern for effectively modelling was shown by the research where Epyx' designers went regularly to Stanford University's track and field events to make certain that the animation is handled correctly and the viewpoint's correct. Also, other competitions than the one the player is involved with are portrayed as going on simultaneously in the background. Perhaps, the most unique sports program demonstrated by Epyx was *Skateball*. Originally designed by French-based **Ubi-Soft**, the game is a cross between hockey, soccer, and *Rollerball* (as in the movie of a decade ago). A third quarter release for ST, Amiga, and IBM (fourth quarter for C-64/128), the game offers different rinks with deadly hazards and the option of winning by scoring goals or gaining victory by attrition (killing off the other team).

Mindscape's design team responsible for *Superstar Ice Hockey* and *Indoor Sports* (**DesignStar**) has focused on less serious competitions with the new *Clubhouse Sports*. Beyond a "midway"esque shooting gallery, the game also includes foosball and pinball

games. **Cinemaware** officially announced its new sports line with *TV Sports Football.* How does Cinemaware, noted for its cinematic approaches to hybrid arcade/adventure products, approach sports? They are using television analysis and camera angles, of course. The Amiga release is projected for the fall (to go scrimmage line to scrimmage line against *John Madden Football* from **Electronic Arts**? (as noted in our WCES coverage in #45, p. 20)), but the IIGS, ST, C-64/128, and IBM versions should trail the play throughout 1989. The crowd, press coverage, and arcade action should make this a unique approach to the game. In addition, the product is designed for full 26 team league play in which human owners can operate their teams, while computer owners operate the remaining teams. Hence, computer vs. computer games will go on simultaneously with human-to-human play and scores of other "games" will be "broadcast" throughout the human-controlled game. In addition, **Melbourne House** and **Mastertronic** are publishing *John Elway's Quarterback*, a combination action-strategy simulation on Apple, IBM, C-64, and IIGS. The game provides data for all 28 NFL teams, digitized sound effects on IBM and IIGS, and realistic animation.

Accolade introduced its first action game by noted designer, Steve Cartwright. *Fast Break* is a three-on-three adaptation of professional basketball for one or two players. The popular interface utilized in *Hardball* and *4th & Inches* has been incorporated into this design which is more than a joystick buster. Their new *T.K.O.* game may be a real knockout. For the first time, a player gets the feeling of a first person viewpoint from a boxing game. The screen is divided into an upper and lower window, as well as side window for status graphs. The upper portion of the screen shows the player's opponent, while the lower portion of the screen shows the player character. The status column shows an overhead view for discerning ring position (very important to boxing strategy) and feedback graphs for strength, endurance, etc. Just as impressive were the colorful graphics with bruises and cuts to illustrate damage taken by both boxers. The **Artech Digital Entertainments** design team has created both a tennis game, *Serve & Volley* which places more emphasis on strategy than has previous tennis computer games, and a billiards game, *Rack 'Em*, for Accolade. Both games offer interesting interfaces and graphics viewpoints beyond what is presently available on these subjects. The demos of these two products were impressive.

Fantasy Island

Software publishers know a good thing when they see one.







Clockwise from upper left: CGW Asst. Editor Wilson caught checking out Blaupunkt's latest model. EA's Trip Hawkins (l) & SSI's Joel Billings mapping joint stategy. Mindscape's Karen Novak shows new product releases to Sipe (r) & Wilson.

Therefore, expect to see a plethora of adventure games published in the next six months. **Paragon Software**, an **EA** affiliated label, has stretched the envelope by utilizing Prolog to enhance the interface of their time-travel adventure, *Guardians of Infinity: To Save Kennedy*. Graduate students from Carnegie-Mellon worked with the company on the project with the intent of developing a parser which would allow users to type in virtually anything. **Cinemaware**'s long awaited, *Rocket Ranger*, will ship this summer on Amiga. The digitized voices (which do *not* sound like the standard Amiga "Say!" utility), impressive soundtrack by Bob Lindstrom, smooth arcade sequences (the fist fight scenes are practically animated cartoon quality), cinematic segueways, and delightfully improbably plot line make this one look like a big seller. The C-64 version doesn't look far behind and the IBM, IIGS, and ST shouldn't take a great deal longer. **Lucasfilm Games** will be distributing *Zak McKracken and the Alien Mindbenders* during mid-summer via **Mediagenic**. This game, a hilarious blend of supermarket tabloid legends and an improved version of the *Maniac Mansion* interface (for example, the "What is" command is changed to "Walk to" with a click instead of click, drag, click, and there are more verbs which are context specific which change as players need them), offers a fast-moving, but puzzle-intensive approach to an adventure game. Apple, C-64, and IBM formats should all ship this summer.

Sierra is releasing both sequels to their popular titles and new concepts in adventure games. The sequels include: *Leisure Suit Larry II: Looking for Love in Several Wrong Places* (IBM in September, IIGS in October), which takes the loser from last year's award winning adult adventure to Southern California; *Police Quest II: The Vengeance* (IBM in October, IIGS in November), where the Death Angel has escaped and the player must follow his trail and recapture him; *Space Quest III: The Pirates of Pestulon* (IBM in November), where the designers have written themselves into the story by managing to get themselves kidnapped by aliens and forced to work for "ScumSoft Software" and create second-rate arcade games; and *King's Quest IV: The Perils of Rosella*, a beautiful 3-D adventure with advanced (and magnificent) sound, as well. The adventure will use cinema-type approaches and experiments with differing perspectives. In fact, unless it is edited out, Roberta Williams will make a cameo appearance in the product. The game will be the "biggest" in the series (ten 5.25" disks and 5 MB in both formats), but it is bigger because of superior animation and sound, not storyline.

Manhunter, the alien invasion mystery adventure described in the March CES coverage in CGW (p. 16), should be released in August for IBM work-and-play-alikes, IIGS in September, and Macintosh in October. *Gold Rush* will be released on IBM in September and will feature three completely different routes to "Californy" during the famous rush of '49 (Conestoga wagon, Isthmus of Panama, around the horn). Therefore, the game can certainly be played more than once by the same player. The game offers historically accurate challenges.

Strategic Simulations, Inc. was demonstrating its *Pool of Radiance* adventure game from its *Advanced Dungeons and Dragons* line (for a sneak preview, see page 20 of this issue). As reported in CGW #48 (p. 9), the company has signed a distribution agreement with **EA** distribution. As Trip Hawkins said, "Both Joel and I have been in this industry for more than ten years and in that time have learned that in some situations it is much more effective to join forces and make your advances as allies." The analogy went on to suggest that EA, because of its long term distribution network, is in position to deploy the troops, while SSI, because of its imminent release of the AD&D line, is in position to provide the troops with ammo. Other EA affiliates were also demonstrating adventure games. **Interstel** places the players in a post-holocaust environment. The game features exploration, resource management, and combat. It should also wear very well, since the adventure can take place in any one of four million possible worlds. The game is projected for end of the summer release, but company spokesperson Dr. Trevor Soren-

(Continued on page 51)

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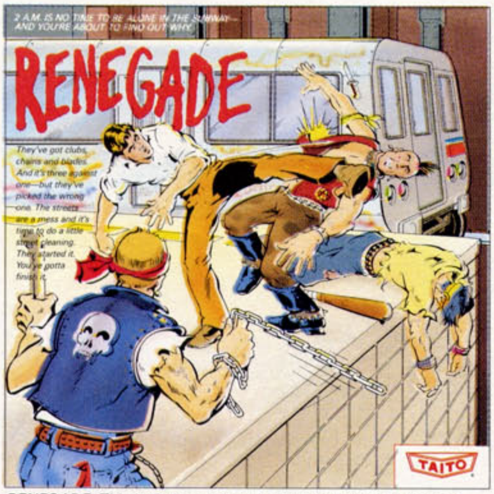
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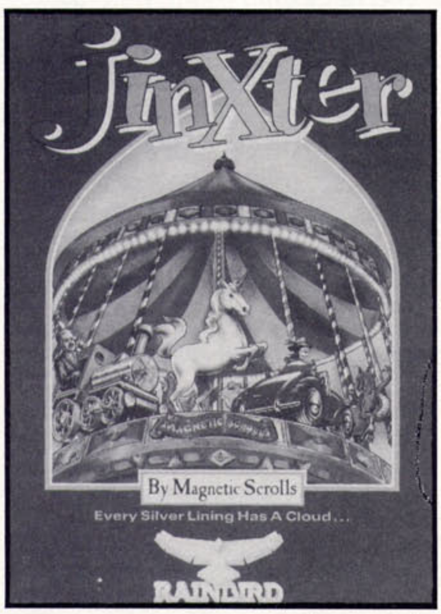
Scorpia's Tale

This month, the most famous tavern in adventuredom has been decorated in the style of a British pub and Scorpia weaves a tale about "Jinxter."

Well, here we are already, in the middle of summer. Fred can hardly wait for next month and the annual Grue convention. He's been counting off (actually, chewing off) the days on the calendar. You can hardly blame him, it's the only chance he gets to see all his relatives. However, that's next month, and he's still behind the bar, pouring out a tall, cool one for you. Lucky you! But, there's all kinds of luck . . . .

Jinxter, from **Magnetic Scrolls** via **Rainbird**, is a fun little game, whose fun is unfortunately marred by a rather unpleasant ending, in which you end up dead. This is unavoidable, so if you prefer not to play games with such unhappy endings, you may want to pass this one by. Otherwise, you might like it.

You will also get a fair amount of help with the adventure from the clues included with the game in a "newspaper" called *The Independent Guardian*. Each clue is a set of two-letter pairs that you must type into the game, which then produces a hint (or sometimes an outright solution). However, some clues only give you half a solution to a puzzle, and you must figure out the rest yourself.



By the way, don't lose that newspaper. Jinxter (on the Apple at least), is not copy protected; you make copies of the two single-sided disks and play from those. Thus, every time you boot up, you will be asked to type in a certain word from a particular page, column, and line.

So, there you are, riding the bus (ugh!) on your way home. It's been a pretty dreary day and you're looking forward to relaxing in your own snug little domain. The day, however, becomes even drearier after you get off at your stop and notice that you're about to be flattened by another bus coming up behind you.

Did someone say "bad luck"? Fortunately, your luck is about to change, at least for a short while. A huge individual in a herringbone overcoat, munching dispiritedly on a processed-cheese sandwich, pulls you back just in the nick of time.

This person is a Guardian, who sticks a document in your hand without further ado (this document actually comes in the game package, and you should read it). Mainly, what it tells you is that you (lucky person that you are) have just been selected to save the land from the evil witch Jannedor Nasty. All you have to do is find five magic charms (each with their own special power), the bracelet they belong to (and put them back, of course), and then, use the bracelet to get rid of Jannedor. Simple, what? You should be done by tea time.

The Guardian vanishes in his typical mysterious way, and you're on your own. Perhaps nosing about your house and picking up a few odds and ends will help. Make sure you look everywhere so you don't miss anything important (the milk did not seem important, and I never found a use for it). Sooner or later you'll get a phone call from your good friend Xam, who appears to be kidnapped in mid-call, as it were.

That sounds pretty serious, so you might want to get over there as quickly as possible. The only question is whether you want to get there past the bull or the barbed wire. I preferred the barbed wire (with suitable protection); luck is not a thing to be squandered in this game (it's wise to check your score with the "score" command to keep an eye in this).

Xam's house is about the same size as yours (although oddly, he seems to have no bathroom in it), and there are a couple of things here and there that you'll probably want to borrow. Don't overlook the backyard.

In the middle of all this, the postman will come and go, leaving behind a parcel notice. You can get him back pretty easily (just read the note), but since you aren't Xam, he won't give you the package. Now you'll have to figure out how to open Xam's mailbox. This isn't too tough, actually, and the game clues will help you along. Sooner or later, you'll have your first charm, the walrus (or oojimy).

Then there's the mouse in the kitchen, but that too is pretty simple, and before long you should be ready for the Boathouse. This is one of the double puzzles, where the game clues give you only half the solution. Essentially, what you have to do is open the boathouse door without making too much of a racket. Getting what you need is fairly simple, but keeping it is another matter. If you feel that things are running away from you, you may want to look in the back yard again.

Once the door is opened and the mad gardener has departed, you'll have another charm (hang on to the sack, you'll need it later). You will also have another problem, as that otherwise-seaworthy canoe seems to have a hole in its bottom. Still, I'm sure that in no time at all you will find something to stuff in there, and be able to take a little trip on the lagoon.

The view is a pretty one, but time is passing, so paddle along south to the Pagoda. Down below, a large mound of dirt blocks your path and it's a bit too dense to dig out with your hands. However, in a short time you'll probably be able to wriggle through, so to speak, and find your way to the scuba gear.

Yes, you're going to do some underwater exploring. The only thing you will have to keep an eye on is your air supply. Just remember to take off the aqualung whenever there is air around and you should have no problems at all. The game clues are sufficient to see you through this part of the adventure.

Then (back in the canoe again), it's off to town. This part can be done in most any order. All the puzzles are stand-alone. Let's visit the baker first.

He's advertising for help, so go ahead and volunteer. Once down in the basement, look all around and before long, you should have another charm to add to your collection.

Getting out with it, however, is another matter. Especially when the baker comes down and searches you (not nice of him!). Just remember, you don't *really* want the job. Think of a way to get fired and remember, Bob's your uncle!

Now, you might want to look in at the post office. Once you've dealt with the postmistress, you can turn your attention to the safe. This is a little difficult, since you have to mess around with four handles, and get all of them facing down. It seems easy, but you can be sure that one handle is going to pop up when another turns down. The game clues will help, but keep in mind that the handles can be turned two ways. Cheers!

Speaking of cheers, you'll most likely want to look in at the pub. It is a typical village pub, but the fireplace certainly brightens it up a bit. You may want to look at this more closely. Buying a beer is optional, since it makes little difference in the game.

Now, you're ready for the carousel. As you may have noticed, the rides on it (only five) resemble the five charms. Two in particular deserve your attention. The game clues haven't much to say about the carousel, but it is very important. You may want to fool around here (save first!) with your charms to see what happens.

Then, you can get on with the clock tower. Obtaining entry is fairly simple (game clues again). You do *not* want to go into the workshop. The weather clock itself is another matter, though. Of course, that girder is pretty high overhead, and you'll need a means of reaching it. Seen a ladder anywhere?

Once up on a rather perilous perch (I hope you brought everything with you), you can examine the two weathermen (one for sunshine, one for rain) a bit more closely. Don't leave anything behind if you can help it. Oh, and you can actually get on the beam. Think about it.

Before long you should end up with a free ride to somewhere else. It's possible that a certain item gets jettisoned. So, since you really need it, you're going to have to figure out a way of keeping it. The game clues won't help you here and the solution is not one that may readily come to mind. In a way, it reminded me of the Bugblatter Beast: if you can't see it, it isn't there.

When you arrive at the train station, you'll probably want to buy a ticket. There are two ways of doing this. The easy way is to simply purchase it, if you have enough money. The hard way (if you don't have enough) is a bit more physically demanding and the game clues will take you through it. Think of it all as an entertaining experience. By the way, there is nothing else special at the station. All the rest of it is window dressing and atmosphere.

At this point (before boarding the train) you should make certain that you have everything you should (save here as a precaution). Up to now, you could always go back to pick up something you missed or overlooked, but once on the train, there's no going back. The end-game is at hand.

Luckily, the train trip is a short one. However, when you get off, you'll notice that there doesn't seem to be anywhere to go, except perhaps down the chasm, which is not recommended. Then again, if you did the right thing back at the carousel, you won't be having any problems in getting across the chasm to (shudder) Jannedor's castle.


The Independent GUARDIAN
LIFE LOSES CHARM
We'll Get The Bracelets On Them Yet, Says Wossname
YERSE
SUPABOOZA LEN GOES LIKE A DRAIN!

Actually, it isn't a bad castle; rather typical of castles, if a bit grandiose and ostentatious. Just move along until you reach the jail (or gaol, as they say in Britain; it's pronounced the same way). In a short time you will find your friend Xam in a dungeon cell (standard issue) manacled to the wall.

Naturally, you want to help the poor fellow. Unfortunately, the moment you wake him up he sets off a racket and now, *you're* locked in! Tch! But wait, maybe there's hope for you yet. The cell contains a wooden hatch, that opens onto a small space where food is served to the prisoners.

Now, if you could just get in there and close the inner hatch behind you, the other one would open. Too bad you can't be in two places at once. The game clues will give you an idea of what to do, but again, this is a multi-part problem. The trick is time delay here. You need to set things up so you have enough time to get into the dumb waiter before the hatch shuts. Don't forget the manacles and check over your inventory for something you haven't used yet.

All right, now you're moving! Into the kitchen and up the steps you go into the Great Hall. Investigate this carefully, then off to the northeast tower, to get the bracelet. Well, maybe you won't get to it all that quickly, as the bracelet is being held under a magic dome. Underneath, you will notice what is a sliding block puzzle.

Yup, you're going to have to slide the little numbers (and make sure you say "slide", 'cause "move" won't work) into a particular arrangement. When you've done it right, the dome will shatter and the bracelet will be yours. Game clues will again be helpful here.

Now, you're just about ready for Jannedor, who is lurking up in the northwest tower. Luckily, she won't be in the room when you go in. However, I wouldn't advise you to linger here, as she might show up at any time (and when she does, you have absolutely had it). Grab the crystal ball and get out.

(Continued on page 47)

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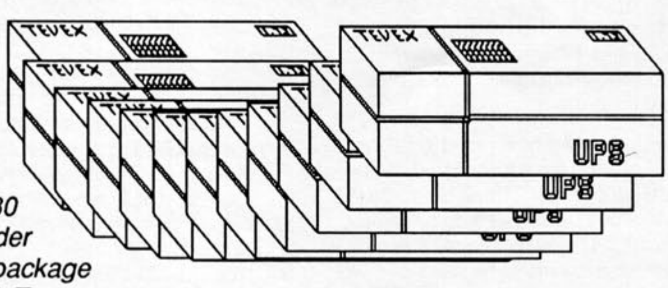
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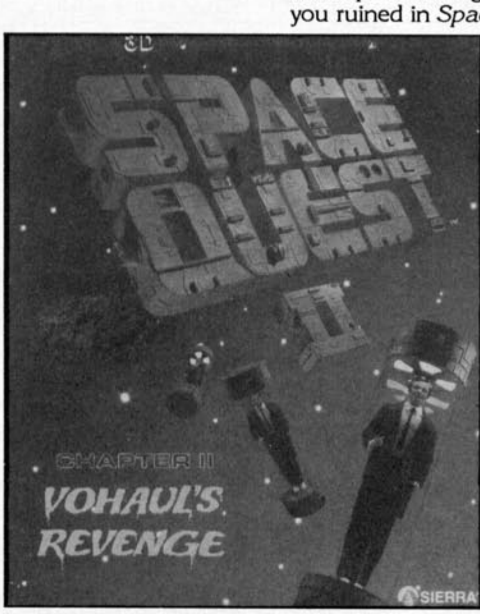
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As Welcome As An Insurance Salesman

"Space Quest II: Vohaul's Revenge"

Reviewed by Douglas Seacat

Sure, you're just a janitor. Sure, you've got your own problems. Sure, you're stuck on that same stupid base, but your home planet has serious problems. It seems that Vohaul, the supreme evil guy of the universe whose plans you ruined in *Space Quest: The Sarien Encounter*, has been genetically engineering insurance salesmen as part of his plot to bring your planet to its knees. Somebody has to do something and there is no one lower in the cosmic pecking order to pass the buck to. Unfortunately, Vohaul even knows what to do with you. He will keep you working for him in a slave-labor camp on his planet. You find yourself shipped down to the planet in the shuttle and end up being sent by air-skimmer, to the labor camp.



TITLE:	Space Quest II
SYSTEMS:	IBM
# PLAYERS:	Solitaire
PRICE:	$49.95
DESIGNERS:	Mark Crowe and Scott Murphy
PUBLISHER:	Sierra Coarsegold, CA

Fortunately for you (and the story), Vohaul's thugs forget to fill up the tank on the air-skimmer, and you crash in the jungle, fortuitously landing upon your guards in the process. Up to this point, everything has been almost entirely automatic, but from this point on, the real story starts.

The jungle is the heart of the game and it is, of course, where most of the playing time occurs. There is the jungle itself, a swamp, a forest, and several other areas of interest. Most of all, there are many colorful and diverse ways to die. The save mechanism should be used extensively in this area, no matter how innocent the contemplated action. Some of these seemingly innocuous actions are: taking a pleasant swim in the swamp; navigating the tentacles of a man-eating plant; and escaping from the jail of the friendly local cannibal.

Once the various puzzles in the jungle are completed (no easy task), a shuttle must be stolen in order for your courageous hero to escape the dreadful planet and plunge headlong into . . . (What did you expect?) the arms of Sludge Vohaul. Yes, Sludge quickly snaps up your ship and brings you aboard his massive battle-asteroid. Surprisingly, no guards are present at the docking bay when you leave the ship. What plans does Vohaul have for you? What demented tortuous scheme is being set up? For the most part, at least compared to the jungle, the asteroid is fairly tame. Completing the end game, however, is not an easy task. Who said saving the universe would be easy?

Graphic Descriptions

Though the game is similar to the original Space Quest, the addition of more detailed animation, more difficult puzzles, an improved parser (hurrah!), and greater scope makes a good game even better. While the game can be played independently of Space Quest I, many players will appreciate having experience with other **Sierra** text/graphics games before using this more difficult program. The first time one uses this system, it can be very disorienting, often making the puzzles seem much harder than they really are. The player should note that this is *not* a game where the graphics are merely additions which help enliven the text. In Sierra's *Quest* series, the graphics *are* the game.

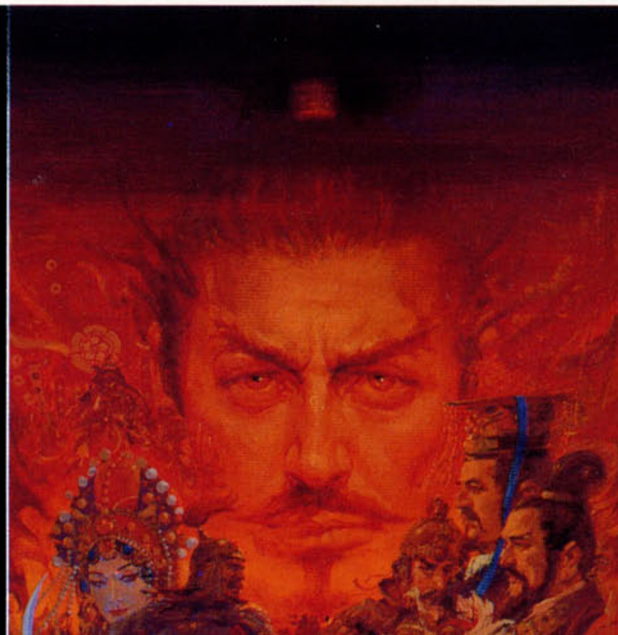
To this end, the programmers have done a good job of providing simple but usable graphics. While the style and quality of the graphics themselves are not much different from the earlier Quest games, *Space Quest II* (SQII) has improved and broadened the animation to a great extent. Naturally, if you are buying the game for use on an IBM, an EGA board is highly recommended. The four colors offered on the CGA board just are not enough to get a feel for everything. It is easy to miss important objects and clues on a CGA system, simply because they cannot be discerned on the screen. Occasionally, the text descriptions will point out these difficult to discover objects, but the graphics are normally the only real tool for interpreting the game.

The text interaction with the game has also improved in SQII. One of the things which makes the Quest series of games unique is the fact that they are constantly trying to unify both text and graphic forms of computer entertainment. While they are still far from their ideal, SQII has come closer to this. The vocabulary has been expanded, including many verbs which were sorely lacking in the first game. Now, one can actually describe most actions completely, rather than merely using the ubiquitous verb, "use." The game has a long way to go before their parser will compare with the better ones in the industry, but SQII shows some steps in the right direction.

Another mark of improvement lies in the structure of the puzzles and plot, the heart of any adventure game. The original Space Quest, while enjoyable, was not particularly difficult. Problems arose only with unfamiliarity with the graphic environment. SQII offers the same graphic challenges, while also providing some clever puzzles. While the "grab-it-all" strategy still applies, the uses for most

(Continued on page 46)

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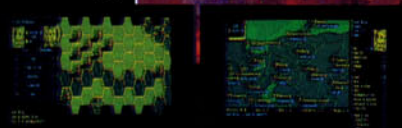
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For the IBM PC and most compatibles

The Japan most people don't know about. The Warring States period of the sixteenth century. Central government was weak and ineffective as feudal lords called daimyos gained power. Each daimyo ruled a single fief, each wanted to rule the nation. One man, Nobunaga Oda, came close but failed. He paid the price for failure, death.

Nobunaga's Ambition is a military, economic and diplomatic simulation for one to eight that puts you in Nobunaga's place, or in the place of one of his rivals. You start with one fief and try to take the entire nation. A game of both strategy and tactics, success takes careful planning and opportunism.

Administer your fiefs during peace to increase their strength. Keep your peasants and army loyal or risk revolt. Use your resources effectively, not spending too much on either guns or butter. Negotiate with other daimyos, or perhaps you'd rather just send ninja.

On the battlefield, control your troops in close tactical detail. Take advantage of terrain, attack, retreat, fight a war of attrition or go directly after the enemy general. Just be sure your side is smarter, tougher and better prepared.

Nobunaga's Ambition is fast moving and easy to play but historically accurate. Characters and game events come from the reality of sixteenth century Japan. Maps are almost entirely accurate, both geographically and politically. Advanced graphics and animation help give the game a feel of complete reality. One to eight may play either of two scenarios and five different levels of difficulty. Instruction manual and historical notes included.

China's second Han dynasty has collapsed. The entire nation battles with itself as warlords struggle for supremacy. You are a Master, one of these warlords determined to beat out the others and control the country.

Manage the states under your control to increase their power and resources. Cope with disasters, both natural and otherwise, when they occur. Choose good subordinates and win their loyalty. Negotiate with other Masters, or take a less diplomatic approach, controlling your armies and those of your generals in great tactical detail on the battlefield. Take advantage of terrain as best you can. Choose the right kind of attack for the situation, or just try and trick the enemy. Do what the immediate situation calls for but don't fail to think ahead.

A huge data base together with advanced graphics, animation and programming give the game an unprecedented degree of reality. Romance of The Three Kingdoms is based painstakingly on the Chinese epic novel of the same name, but is fast moving and easy to play. Features include:

*255 characters, each with a distinct personality
*Military, economic and diplomatic simulation
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Some comments from Japan's leading computer magazines:

"If you own a computer you've got to try this game".
OH! PC
January, 1987

"If the user can supply intelligence and imagination, Nobunaga's Ambition will provide more and better entertainment than any other game on the market".
Enter
August, 1986

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Hiroharu Seki, professor of Political Science at University of Tokyo in an interview with *Tokyo Newspaper*.

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Popcom magazine
May, 1987

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TO BE RELEASED JUNE, 1988

Sneak Preview

Reflections on a "Pool of Radiance"

Reflections on a "Pool of Radiance"



by Johnny L. Wilson

Pool of Radiance, **Strategic Simulations'** long-awaited first product based on the famous *Advanced Dungeons & Dragons* role playing system is nearing completion. The game is a computer role playing game which utilizes, as much as possible, the familiar AD&D rules and is located in TSR's previously published *Forbidden Realms* environment. For those who want to move characters from CRPG to the pen and paper version of the role playing system, **TSR Inc.** (Tactical Studies Rules) plans to publish Pool of Radiance as a module in the Forbidden Realms series.

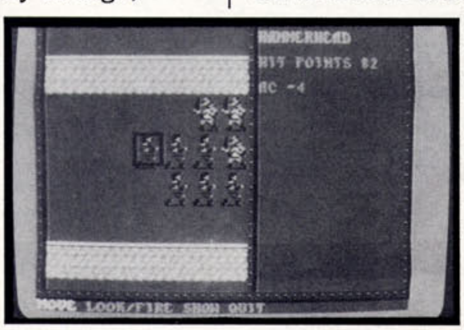
Prior to press time for this issue *CGW* obtained an advanced copy of Pool of Radiance from SSI. Although the product upon which this sneak preview is based is not complete, it was complete enough to let us explore the game environment and mechanics.The first impression we noted was a sense of *deja vu* (the experience, not the computer game by that title). The basic screen looks a lot like the CRPGs in our "Hall of Fame" and in the top ten of our game listings. The familiar three dimensional maze-like view in an upper left window such as one would find in a *Might & Magic* or *Bard's Tale* is there. The window with a listing of characters such as one would find in *Wasteland* is there, as is the use of an active character to represent the party that one would find in an *Ultima V*.

Artisan's Guild of Clever Sprites

First impressions don't always tell the entire story, however, and this case is no exception. First of all, the window with the three-dimensional maze-like view is larger than those in other games. Second, when the party initially views a potential encounter, the program utilizes sprite graphics to picture the monsters/NPCs in the midst of the 3-D background. These graphics are presented in three different sizes as the party moves toward them in order to create an impression of long, medium, and short range.



Third, this program not only has a different character portrait for each Player Character (PC), but it allows the player to edit the combat icons for each PC to reflect new armor, a favorite weapon, or whatever. Further, if a monster should happen to join the party, another character portrait will be added. Fourth, where other games may have 15 or so different types of walls to journey through, Pool of Radiance has 80 different wall types. We observed crumbling walls, moldy walls, tapestried walls, brick walls, cave walls, and more. Finally, even though some recent CRPGs utilize graphics routines for differences between night and day, Pool allows for subtler changes of sky color depending on time and/or location.



Smite Them Hip and Thigh!

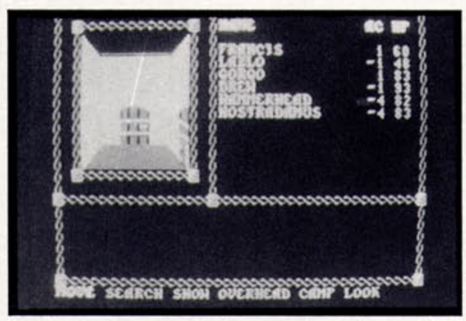
As for game play, this design is closer to SSI's own *Wizard's Crown* adventures than to the other games in the genre. The types of pre-combat options available in *The Eternal Dagger* are used, though the names have been changed to better reflect the genre and some design refinements. For example, *Talk* has become *Parlay*, but adventurers must also determine how they will approach the encounter. Will they be "Haughty," "Sly," "Meek," "Nice," or "Threatening?" In addition, the *Run* command from the earlier game has become *Flee* and the earlier *Fight* command has become *Combat*. More importantly, a *Wait* option has been added. This gives the party the opportunity to make the monsters or NPCs make the first move. All of which moves the game yet another increment beyond the near mandatory "hack and slash" of most CRPGs.

Another similarity to the Wizard's Crown series is the option for *Quick Combat*. In the earlier games, players had the choice of using tactical combat to resolve encounters so that the player could determine every move of every PC or employing a quick combat which allowed the computer to direct combat for both sides. This was particularly effective when the encounter was a mismatch between the party and the encountered group and the player did not want to be bothered with tactical details. In both of the earlier games, players were warned that utilizing "Quick Combat" usually means that not all of the special (magical) items would be used in an encounter. In Pool of Radiance, "Quick Combat" means that the computer will play as aggressively as possible. Hence, spells or limited magical items will often be used up in a hurry.

Finally, the tactical combat screens utilize almost two thirds of the possible display area in order to portray the combat encounters. The action icons are bigger than those in The Eternal Dagger; all tactical combat is joystick-driven; and ranged weapons are animated with missiles flying across the screen.

Arcane Dribble, Toil and Trouble

One major departure from most CRPGs will be Pool of Radiance's handling of magic. The game is as true to the AD&D approach to magic as is possible. Most systems handle spells as nimbly as though one were dealing with ammunition. In the fictional setting of the AD&D universe, magic is not that simple to come by and utilize. Therefore, both magic-users and clerics must utilize periods of encampment to "Memorize" spells for later use or "Scribe" incantations to spell book or scroll for future use. These activities are often overlooked in face-to-face roleplaying, as well as CRPGs, but are vital in terms of play balance so that magicians, miracle workers, sorcerers, and wizards do not completely overshadow the rest of the party in importance. Some will undoubtedly see the strict enforcement of these rules as a nuisance, but it seems to us like a logical extension of the kind of resource management which is necessary to any sophisticated strategy game.



Benediction

There will undoubtedly be more distinctive features and improvements which we will not see until the game is actually on the market, but Pool of Radiance looks like it is definitely going to advance the current state of CRPG art. As my cleric character, Johann von Eck, would say, "May Love's countenance glow radiantly upon the pool of thy future."

An Interview with Tom Clancy

[During the Winter Consumer Electronics Show, CGW Editor Russell Sipe, and Assistant Editor Johnny Wilson, met with best-selling author, Tom Clancy, and best-selling game designer, Sid Meier, in the penthouse of the Sahara Hotel in Las Vegas. The following is an abridged transcript of that interview about Microprose Software's soon-to-be-released "Red Storm Rising" computer game.]

CGW: We understand that the "Red Storm Rising" computer game (RSRCG) covers only the attack submarine portions of the book.

Clancy: The U.S.S. Chicago scenario, essentially.

CGW: We've talked to Larry Bond [Ed.: Bond assisted Clancy in writing the novels "Hunt For Red October" and "Red Storm Rising"] and are aware of his sizable role in the design implementation of RSRCG, along with Sid [Meier]. I wonder what you can tell us about your role in the design of the computer game.

Clancy: Really, advice. I don't provide any code. I'm a user, not a hacker. . . . We were going over the beta version today. We were just trying to make sure all the details work out. I look mainly for accuracy as opposed to playability, per se, and his [Sid's] job is to combine the two. Thank God, I don't have to do that.

This will be the first really accurate look at modern submarine combat. It's going to be the benchmark for the next 10 years.

CGW: In terms of nuclear submarine warfare?

Clancy: Yes. As you know, submarine warfare has changed quite a bit since World War II.

Meier: Submarine games that have come out up to this point (January 1988) have dealt only with World War II.

CGW: True, however, saying that RSRCG is going to be the benchmark for the next 10 years is biting off an awfully big chunk considering how fast the computer game industry changes and improves.

Clancy: How are you going to improve on something like a compact disc that breaks music down into "1"s and

Red Storm



Rising

"0"s? If you get it right the first time, it's pretty hard to improve. Bu the time RSRCG is released it will be as perfect as I know how to make it. [Turning to Sid] Or as perfect as I don't know how to make it, I should say.

CGW: Speaking of what you know, we were chasing down that rumor that you and Larry Bond were "called on the carpet" by the White House for revealing sensitive information in your two novels, "Hunt For Red October" and "Red Storm Rising".

Clancy: False. Completely untrue!

CGW: That is the same answer Larry gave, although he did say that in his early work on the boardgame "Harpoon," he had to get everything cleared.

Clancy: That's because he was an active duty naval officer at the time he designed "Harpoon". . . . Larry is the godfather to one of my kids. We're pretty good friends.

CGW: We wanted to ask you about that. When we asked Larry how you met, he mentioned that you were a big fan of his "Harpoon" boardgame.

Clancy: I met Larry after I bought "Harpoon" in March of 1982. I saw it advertised in "Proceedings" [of the Naval Institute]. I went up to meet him at Atlanticon in August of 1982 and we just hit it off. We got to be good friends.

CGW: Sid, would you describe the typical interaction between yourself and Tom with regard to the design of RSRCG.

Meier: There are things that Tom knows from the player's point of view, the captain's point of view, of how things really work. Such specific things as the range is too great, here, or "I should be able to hear him before he can hear me." Kind of the captain's perspective. On the technical side, we get most of the data from Larry. Yet, the major difference, I think, between a computer game and a boardgame is the look and feel. In a computer game, you need to get the "feel" right. The interaction is much more integral to a computer game as opposed to a boardgame. In a boardgame, you don't have that need for a critical feel for timing and sequence that are critical to a computer game and Tom helps us with that in this game. He knows what happens because he knows and talks to those people, and has been on board the submarines as well.

Clancy: Actually, I didn't get on board a nuclear submarine until after I'd finished "Hunt for Red October." Since then, I've been on a bunch.

CGW: So, the look and feel is something you are really comfortable with.

Clancy: The things I left out in "Red October," I included in "Red Storm." For example, submarines are always cold, because they have nuclear powered air conditioning, and they smell like the inside of a can of "3-in-1" oil.

CGW: We understand that Larry Bond has really been busy, since he's working on two projects. His work on Three Sixty's computer version of "Harpoon" and Microprose's RSRCG Could you describe his work on RSRCG?

Meier: He is the guy that's got the facts. He deals with the basic facts and I would talk with him to get those right. He has a whole group of guys in Washington that are submarine fanatics; some have served on nuclear submarines. They all have interesting input, so he kind of covers the technical base. Then, my job with Tom is to get those numbers to fit together into an interesting game. There is a difference between a simulation and an entertainment software experience. People think they want a simulation and that they want all the things they think about that is part of the real situation to be there, but it has to be presented in such a way that they can grasp them one point at a time.



Meier, Stealey, Clancy, & Bond: RSRCG Co-Conspirators

CGW: Speaking of games, Tom, were you a gamer in your past?

Clancy: I never have been. It's sort of a legend that's grown up around me. I've never been a wargamer . . . well, when I was in grammar school and high school, I played the Avalon Hill boardgames quite a bit. Other than that, I simply haven't bothered. I used "Harpoon" for "Red October" and "Red Storm Rising," simply as a database. For some reason, everyone thinks I'm a wargamer because of that, actually I'm not.



CGW: But you are familiar with the old classic Avalon Hill boardgames?

Clancy: Ah, the original "Gettysburg." I was death at that game. I was never beaten.

CGW: What scenarios from the book are in the game and how are they linked?

Meier: We use the "set-up" from the book to indicate the situation, but at the beginning of the game, you are in a position to affect the war, even as the U.S.S. Chicago was in such a position in the book. If you are successful in the first scenario, that affects how the rest of the game will be. It's interactive in that regard.

CGW: Do you have "Operation Doolittle" in there?

Meier: Yes, we've got that in there.

Clancy: I'm very proud of "Operation Doolittle." I set that one up all by myself. The editor of "Submarine Review" called me up and asked my permission to write an article about that. Given that this guy was once one of the best sub drivers in the world, I was very honored by that.

Meier: Getting back to the scenarios, it is really rather larger than life in that whatever you accomplish as a sub commander has an impact on the entire war. You are really put in the position of "saving the free world." In reading the book, that's what appealed to us the most concerning the sub simulation. Here is a guy, a person that I can identify with as an individual, and he had an impact on the total situation.

CGW: There isn't going to be anything on the stealth fighters and land combat portion of the book?

Meier: Not that you directly affect.

Clancy: What I'm trying to con this man into, right now, is doing an "X Ray Alpha" game. X Ray Alpha, in the book, is the code name for the ASW commander of the convoy. Of course, it might take a Cray to run it.

CGW: Well, how about it, Sid? We had always been under the impression that when Microprose licensed the book, it was your intent to come out with a series of games.

Meier: We can't help it. That's the structure of the book. There is plot after plot after plot. We looked at it and said, "For the first one, here's what we're going to do."

. . . .

Clancy: Kind of a funny thing, you know I did a terrible thing in the book to the U.S.S. Pharris. Had the thing blown in half, killed the X.O. I've had four different executive officers of that ship call me up and say, "Why didn't you just kill me? Did you have to take my head off, too?" I've been made an honorary member of the crew and when I get home, they want me to come aboard. I just hope they don't want to keelhaul me.



CGW: Getting back to how you do the research model. When you were on the nuclear subs, did you get the sense of timing and procedures from observing the crew in drills or what?

Clancy: Every nuclear submarine I have ever been on has been securely tied to the dock.

CGW: Well, then, your perception of reaction time, is this all from anecdotes and interviews?

Clancy: It comes from using your

head. Let's say that Event A happens and Person Q over here has to react to. How many steps does he have to go through in order to react. Each step takes time. You just think your way through each step and that will determine the total reaction time.

CGW: What's next?

Clancy: My next book will be "The Cardinal of the Kremlin." S.D.I. If nothing else, in that book you will see overhead imagery of Soviet S.D.I. test sites.

CGW: "Patriot Games," by the way, could probably be made into an adventure game."

Clancy: If someone makes an adventure game out of it, I hope it's one I can beat. I have yet to get through "Zork." I get caught in those twisty maze passages and I can never get out.

CGW: We're glad you mentioned "Zork" because it gives us a chance to ask one of our favorite questions. Outside of the ones you are working on, what's your favorite computer game?



Meier & Clancy Discuss RSRCG with CGW Staff

Clancy: "Leather Goddesses of Phobos." I'd like to meet whoever wrote that. I just don't know what asylum to go to. I also like "Stellar 7." I think it's out of print, now. It's simply a space arcade shoot-'em-up and it is so unforgiving, it is just like life.

It's just perfect to play while I'm exercising. I get on my exercycle, start pedaling, pick up the joystick, and I'm off . . .





Hard Copy!

Mini-Reviews from the Editorial Staff of CGW

There is a growing list of computer game related books on the market. Here are some of the current crop.

Compute! Books Publication
P.O. Box 5406
Greensboro, NC 27403

40 GREAT FLIGHT SIMULATOR ADVENTURES (Charles Gulick): This book offers 40 scenarios for Microsoft/subLogic's ;"Flight Simulator" program. More than half of the adventures take place in the metropolitan New York and Seattle, Washington areas, but some of the other scenery disks are utilized, as well. Three of the adventures take their "pilots" into adventures into the abstract. One interesting scenario



was "Yes or No?" in which the "pilot" is given the basic settings, speeds, and settings and challenged to determine if there is sufficient altitude to overfly the John Hancock building. If the "pilot" believes there is sufficient clearance, he "lives" or "dies" with the decision by not adjusting the controls. This is not a book to be read at one sitting. It is a book to accompany one on simulated tours. $9.95.

40 MORE GREAT FLIGHT SIMULATOR ADVENTURES (Charles Gulick): Once again, half of the adventures take place in New York and Seattle. This one adds five scenarios out of World War I Europe along with a



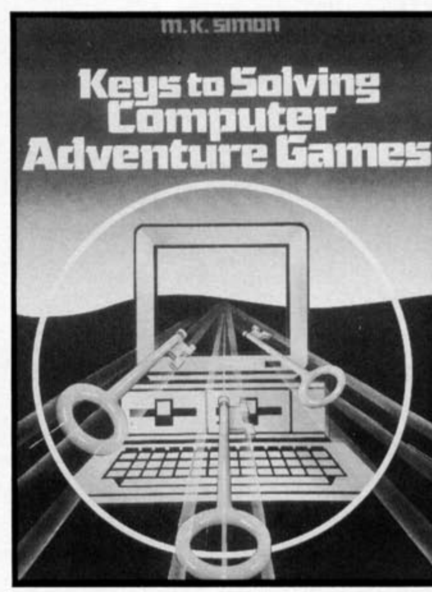
scenario designed as an avionics tutorial, a flight puzzle to solve ("Which Way is Up?"), and an abstract adventure ("Autumn Abstraction"). $9.95.

Microsoft Press
16011 N.E. 36th Way
Box 97017
Redmond, WA 98073-9717

BASIC COMPUTER ADVENTURES (David Ahl): David Ahl is the prolific former editor of "Creative Computing." This book is his most recent anthology of "Type-your-own-programs." The theme for this book revolves around travel: "Marco Polo" (1271), "Westward Ho!" (1847), "The Longest Automobile Race" (1908), "The Orient Express" (1923), "Amelia Earhart" (1937), "Tour de France" (present), "Appalachian Trail" (present), "Subway Scavenger" (present), "Hong Kong Hustle" (1997), and "Voyage to Neptune" (2100). These programs can be used on most machines since the appendix covers BASIC conversions and the longest program is a "mere" 42K. $9.95

FLIGHT SIMULATOR CO-PILOT (Charles Gulick): This is the book which introduces "The Flight Simulator Co-Pilot Series." It might well be named, "The Flight Simulator Instructor Series," because flying these scenarios/missions with these books beside you is like flying with an experienced instructor in the seat beside you. The series has higher production values than the "Compute!" series and offers more diagrams to assist the novice "pilot." Each scenario is designed to teach something new and offers some challenge along with each new bit of information. $9.95.

RUNWAY U.S.A. (Charles Gulick): This is the second book of "The Flight Simulator Co-Pilot Series." The emphasis on this book is more on getting the most out of your scenery disks than teaching new flight techniques. The book's flight plan begins in Hudson, TX and takes the reader/"pilot" on a tour of the Western United States. Readers can learn how to do a "Power-off Stall," "Power-on Stall," "Loop," and/or "Immelmann" in the chapter entitled, "A Pocketful of Stunts." $9.95.



Origin Systems, Inc.
136 Harvey Road, Building B
Londonderry, NH 03053

QUEST FOR CLUES (Edited by Shay Addams): This book is visually stimulating because of its excellent mix of line art, flow charts, maps, coded clues, and text. Most of the maps are the typical

(Continued on page 47)

BEYOND BEYOND ZORK:

THE INFOCOMICS APPROACH TO COMPUTER FICTION

by Charles Ardai





I used to get comic books for free—sort of. Years ago, **Tru-Tred Shoes** had a racket going which involved giving gifts to kids who got shoes in their stores. The idea was that the kids would then pester their parents to return to the store to get more "free" gifts. It worked, and until my feet could no longer be crammed into child-sized shoes, I built up a sizable collection of whistles, animal-shaped erasers and *Archie comics*.

Since then, getting comics has become more expensive. The new issue of *Flash* costs seventy-five cents, the new *Joker* graphic novel runs $3.50, and the *Dark Knight* graphic omnibus will set you back $12.95. I'm not complaining. You also get more than you used to, which usually includes better writing, art and packaging, and more adult themes. All in all, you get what you pay for—though I'm still waiting for **DC** (National Periodicals) to start giving away free shoes.

Now there are *Infocomics*, **Infocom**'s newest and most daring venture. Where some had feared that Infocom would one day start illustrating its stories, few dreamt that the company that made its fame with text adventures would ever work in an almost purely graphic medium. Nevertheless, this is what Infocom has done. As represented by the first three stories (*Gamma Force* #1: "Pit of a Thousand Screams;" *Lane Mastodon* #1: "Lane Mastodon Vs. The Blubbermen;" and *Zorkquest* #1: "Assault on Egreth Castle"), Infocomics are an attempt to bring comic books to life. Except for a little space reserved for text and dialogue, Infocomics tell their tales through pictures and animated scenes. There are even sound effects, though on the IBM the less that's said about them, the better.

Infocomics cost twelve dollars each. There are two ways of looking at this. Either they should be asked to deliver more than your average comic book, to justify the higher price, or they can be allowed a little leeway to be less lasting and to have less depth than their higher-priced software counterparts. Both perspectives are crucial to appreciating Infocomics. On one hand, twelve dollars isn't peanuts; readers deserve something for their investment. Infocomics deliver on this obligation with dynamic animation, interesting visual conflicts and fairly good graphics. The graphics are the weakest point—it would have been nice if the line drawings had been slightly more polished and colorful, especially in Lane Mastodon's nude scenes—but it is to their credit that what could have been bland comes across as exciting and fresh.

The stories also deliver freshness with a new Infogimmick. So, when two characters' paths cross in a story, the reader can switch from following one character to following the other. There are problems with the way this is implemented, since too often the branches don't offer new paths so much as fill in backstory, but the idea is a good one. Once Infocom's writers have more experience, they will surely put it to good use.

Then, there's the other hand. When you buy an Infocomic, you are not shelling out the price of a ticket to a Broadway show (with some software you are!). For the lower price, players must be prepared *not* to play. Infocomics are *not* games. There is no challenge. Just boot the story, sit back and watch. Except for jumping into different characters' heads (accomplished with a push of the Enter key) there is no interaction. Because of the different paths, the stories can be read more than once without too much repetition, but you are not going to labor for months over a puzzle in an Infocomic. This is painless entertainment. It's called reading.

Not to worry, though. The reading is a pleasure. Though there is *much* too much reliance on one of the oldest saws in the comic writer's toolchest—the family reunion (Old man: "I lost a daughter once, years ago; I suppose she's dead now." Young woman: "Can it be? Daddy!"), which crops up in one form or another in all three stories, the stories are great entertainment.

Not surprisingly, Steve Meretzky's Lane Mastodon is the best of the three. It doesn't take itself seriously (halfway through it cuts to a parody of Siskel and Ebert, complete with theme music), and it has the best story. Lane, the hero from the package of *Leather Goddesses of Phobos*, must turn off a Jovian Enlarger Ray that is making giants of earth animals.

(Continued on page 42)

OMNITREND'S

PALADIN

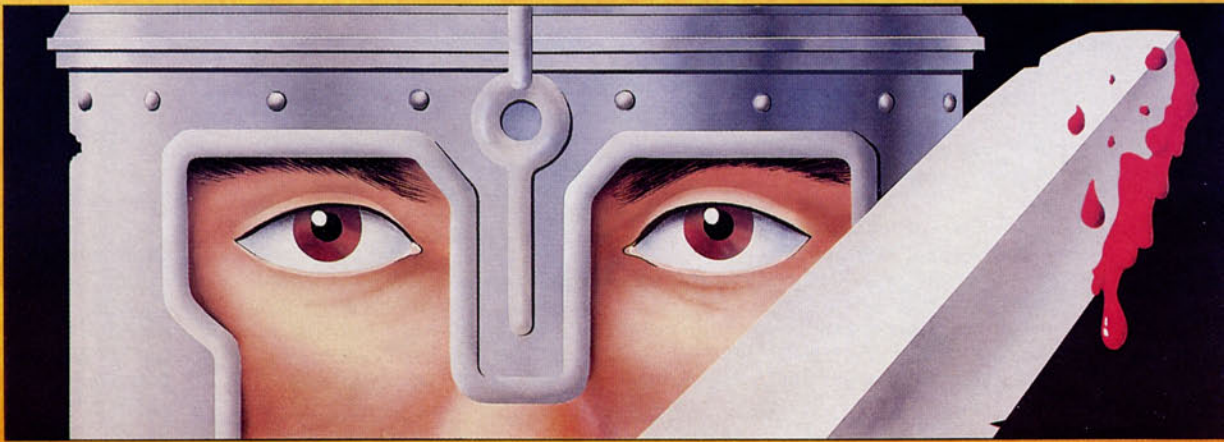
In the Days of Legends, there was a young Paladin named Brandon. Brandon had Heard that the King of a Far Kingdom was Bestowing Knighthood upon those Souls who Proved themselves Worthy of the Title. Resolute upon the Goal of Knighthood, Brandon gathered a Fine Band of Nine to accompany him. He took Mages, with their Arcane Magics and Strange Potions.  He called upon Swordsmen,  with their Sharp Blades. With him came Rangers and even a Thief who had Reformed His Ways. Their journey took them across Fierce Deserts and Swift Rivers,  through Steamy Jungles and into Caverns  that Descended to the Very Heart of the Earth. On their Long and Perilous Journey, they Did Battle Nasty Trolls  who carried Great Axes. Undead Zombies  Plagued them and Dragons  Burned Their Hides. Sorcerers  Exchanged Orbs of Fire with their Wise Mage and Cast Mind Stuns on the Unwary.

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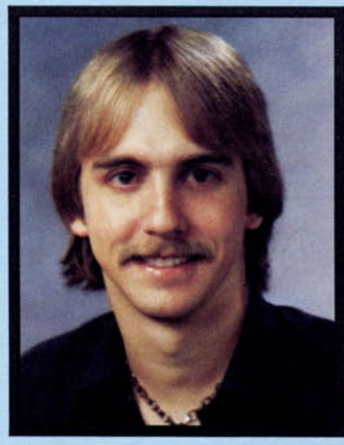






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LORD BRITISH KISSES AND TELLS ALL



as told by His Royal Highness, High King of Britannia

(a.k.a. Richard Garriott)

[In this candid article Lord British shares with CGW readers insights into his design work on the extremely popular Ultima series.]

The Ultima series is my life and my livelihood. For all of my adult life and even my later teen years, I have been constantly writing either Ultimas or their predecessors. Before I can tell you much about the design process behind an Ultima game, I feel it is important to relate some of the history of the series. Perhaps, an understanding of Ultima's background will help support my explanation for the design philosophy behind the games themselves.

My first real exposure to computers came in my freshman year of high school, in 1975. At about that same point in time, I was reading Tolkien's The Lord of the Rings trilogy, which was my introduction to the swords-and-sorcery fantasy genre. I was beginning to explore fantasy role-playing games such as Dungeons and Dragons and my appetite for the medieval and fantastic grew quickly. In retrospect, it's easy to see the driving forces that were starting to shape my life at that time. Back then, all I knew was that I was having fun.

The high school I attended offered nothing more advanced than a one-semester introductory class in the BASIC computer language. We also had only one computer terminal—a 110-baud Teletype with a paper tape punch and modem to tie in with an unknown mainframe elsewhere in Houston. In spite of these limitations, a couple of other students and I were eager to learn more. To that end, the school faculty allowed us to have our own "class" without direct supervision. The primary class requirement was to develop an original programming project which would be graded at the end of the term. Unsurprisingly, the project I chose to pursue was to create a computer fantasy role-playing game!

Even my earliest attempts at game programming bore a great resemblance to the current Ultimas. In those first games, one would move around in a top-view "dungeon" represented with text characters. Each time a move was made, a new 10x10 or so area around the player would be rattled out on the Teletype with asterisks for walls, X's for doors, and other letters for "monsters". After writing one of these games, I would scrap it all and begin anew with new fantasy ideas and greater programming knowledge. Each revision became more complex and more capable. I repeated this process of "write a game, learn a lot, scrap it, and start over" 28 times during high school. In that manner, I was able to teach myself programming and game design.

Upon my graduation from high school in 1979, I went to work for a Computerland store. There, I encountered the Apple II -- a real computer with a video display and high-resolution color graphics! Inspired by a simple maze game called "Escape," I set out to add 3-D perspective graphics to my own fantasy games. A summer's hard work produced a game I called Akalabeth. Through the efforts of the Computerland store's owner, who had more confidence in the marketability of my games than I did, Akalabeth became my first published work.

Like my previous efforts in high school, Akalabeth hadn't been written with publishing in mind. I'd been working for my own enjoyment and edification, not my dinner. So, when California Pacific (then one of the software industry's leaders) offered to publish my game, I was enthusiastic to say the least. I couldn't leave well enough alone. I knew that, with what I had learned in my first stab at 3-D graphics, I could do a much better job on a game intended from the start to be for the public's consumption. So, as was my habit, I scrapped the whole thing and started an even more ambitious program from scratch.

Thus began the "Ultima" series.

When I wrote the first Ultima, I knew only the BASIC programming language and I relied on my friend and co-worker Ken Arnold (who still works with me today) for the concept and machine-language programming of the now well-known tile graphics. I had no idea that the game might become a series, but the inevitable was happening. While writing the first Ultima, I saw that, with assembly language, I could again create a far better game. Thus was born Ultima II, which I published through the company now called Sierra.

Ultima II was, literally, the first assembly language program I ever wrote. So, of course, there was still much room for improvement. As you might have guessed, my next move was to start work on Ultima III! It was at about this point in time that I realized I had some difficult decisions to make. I was entering my third year as an engineering major at the University of Texas and the inescapable fact was that my grade point average was becoming inversely proportional to my income. Each new Ultima was outselling its predecessor by a substantial margin. My hobby had begun to take on a life of its own, so to speak, and it was quickly becoming apparent that either games or school would have to go. Dropping out of school to write games for a living wasn't an easy thing to do, but in my case it definitely turned out to be the right choice.

Ultima III was released through Origin Systems, a company started in my parents' garage by myself, my brother Robert, and my friend Chuck 'Chuckles' Bueche. With its success, I finally accepted the fact that I had no idea how many Ultimas there might be. As long as I can keep up the cycle of constant

revision and improvement which makes it fun for me and as long as it remains enjoyable to the public, I'll be continuing the series. Also, since computer hardware will continue to advance in power and features, I have a constantly improving medium in which to exercise my skills. All this adds up to the fact that I may be writing Ultimas for some time!

I started Ultima IV with the realization that I was writing an ongoing saga. Finally, my programming skills were mature enough to allow me to spend time on nurturing my storytelling ability. More than ever, I began to feel challenged by the idea of creating a game which would be a step above the archetypal "hack & slash & kill the big-evil-bad-guy" scenarios. Ultima IV is a game about personal virtue, sort of a "Quest for the Holy Grail"-type exploration of the moral and ethical principles that are just as relevant to our modern lives as they were to the citizens of the game's medieval world. To me, Ultima IV brought a new theme to the second Ultima trilogy. Where the first three Ultimas dealt with the vanquishing of the Triad of Evil (Mondain, Minax, and Exodus), Ultima IV began a series dealing with virtue and ethics.

As Ultima IV explores with the positive aspects of virtue and its exercise, Ultima V brings to life the concept of what happens when a good thing is taken too far. "Warriors of Destiny" presents a world where Lord British has been lost to the world and the self-serving tyrant Blackthorn rules an empire based upon inquisition and intrigue, twisting the virtues of the Avatar to suit his own purposes. Your "calling" in Ultima V is not to blindly overthrow Blackthorn, but rather to seek out and restore Lord British to the throne of Britannia. In doing so, you must become a Robin Hood-style outlaw in a world where it's never too clear who you can, should, or must trust to aid your quest.

One of my main design goals when creating Ultima V was to bring the player into a very real emotional contact with his or her surroundings in the game. Unlike most FRP games where the "bad guy" is the "bad guy" and you are aware of this fact simply because you are told he is the "bad guy," Blackthorn will actually give you some very personal reasons to dislike him. Your first meeting with him will likely result in his taking one of your main characters (who has been with you since the first Ultima) and torturing him or her to death before your eyes, all while you are utterly helpless to do anything about it. I believe



that it is this type of heartfelt involvement, blended together with complex moral dilemmas, that helps make Ultima V the most intriguing fantasy game I've yet written. This, at long last, brings us to the main point: exactly how do I go about writing an Ultima?

To me, Ultima has become more than just a collection of puzzles to solve, but an environment, an entire world if you will, a gateway to a life among the peoples and cultures of a different time and place. I spend a great deal of my development time in pursuit of this end. When I play a competitor's game, I cannot generally afford the time to solve it, so instead I play it for as long as the game continues to present fresh, new ideas and situations. Once it becomes mechanically repetitive, I'm through. In the development of an Ultima, I spend easily half my time "fleshing out" the world to act and react in a realistic manner and to constantly have something new around every corner. Hopefully, this allows me to create a game environment where the player can not only derive satisfaction from the solving of quests, but also spend hours wandering around just for fun, enjoying the game's world for its own sake.

The sequence of events in the creation of an Ultima is also somewhat peculiar. In most schools of formal programming, one is taught a method of design which embodies concepts like thorough pre-planning of the whole project, top-down design, exhaustive flowcharting of code, and other such "quiche." Rather than following the rigidly prescribed dogmas that are all but vital to the design of more structured projects, Ultimas "evolve." I begin development with a handful of basic ideas. These usually include what major technical advances I wish to make and the broader points of the game's story line. Many of the details of the story and program function are not known at this time.

The first code to be written is generally the "tile-graphics" driver, which (like everything else in the game) has to be re-written each time. Simultaneously, work on the game's main subroutine library is started. In this subroutine library are the most fundamental parts of the game's program structure, such as string handling, text output, and shape animation.

Once the graphics and text frameworks are in place, a great deal of time is spent developing the tile and map editors. With these tools, I first begin to shape the world in which the next Ultima will be played. While I'm laying out the world, the programming work consists of establishing the detailed specifications and memory allocation for the game's subprograms. At this point, the "I" becomes a "We." The creation of an Ultima has long since become too big a task for one person to deal with effectively. A capable team of programmers is needed to deal with the sheer enormity of the individual tasks.

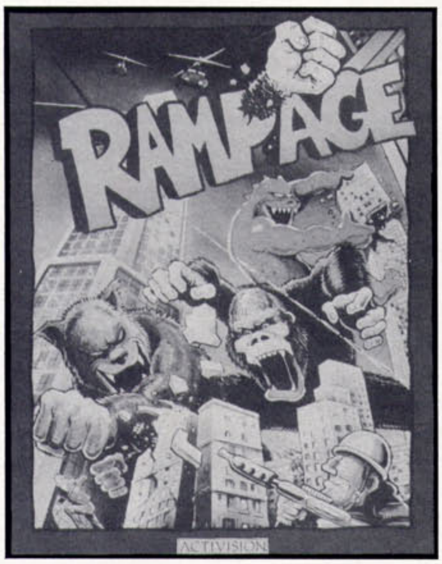
(Continued on page 50)

Stompin' On The Savoy

Activision's "Rampage" of Destruction

Reviewed by James V. Trunzo

For all you owners of MS-DOS machines who sneak envious glances at the graphic screens of Apple and Commodore owners, this one's for you! Activision has selected your "business" machine to be the first one to receive the Bally arcade game, Rampage, on your home screen. You won't be disappointed in either the animation or the graphics, either, especially if you are running at greater than 4.77 mhz and using an EGA monitor.



TITLE:	Rampage
SYSTEMS:	IBM with CGA or EGA
# PLAYERS:	1-3
PRICE:	$39.95
DESIGNER:	J. David Koch
PUBLISHER:	Activision, Inc. Mountain View, CA 94039

Solo players can select one of three movie-style monsters (a giant gorilla, a huge lizard, or a powerful wolf) and go on a coast to coast, well - "rampage," destroying everything in sight. Players can smash buildings, stomp on trolleys and tanks, fend off attack choppers and attempt to foil dynamite-hurling soldiers in an attempt to survive . . . and pile up points. If one really wants to bring civilization to its knees, however, it is fun to get a friend or two and activate all three monsters at once and terrorize any of the 157 different cities available in the game.

While the premise is both simple and tongue-in-cheek, the game is not simple. From both a production and a playing perspective, Rampage is proof that IBM games can compete with other machines in running entertainment software. Rampage challenges the player with its fast pace and variety of play. Each of the creatures excels in a particular area, be it climbing ability, strength, or speed. This means that different strategies are required in order to be successful with each monster.

Monsters must search for food to build their strength. Therefore, certain munchies like bowls of fruit or hamburgers appear at random throughout the game. It takes very quick reaction times for your creature to be able to "chow down" at the right time. Of course, one can always find a fleeing civilian to serve as an appetizer. If the player's monster eats the wrong thing, however, (like poison, cacti, or a functioning television) his titanic bulk is guaranteed a monstrous case of indigestion.

Aiding and abetting the play value of Rampage are the impressive graphics and smooth animation. The hi-res details of both will make even staid observers smile. For example, the monsters cover their mouths and appear to belch after swallowing something distasteful. Further, scaling skyscrapers and punching helicopters out of the sky are accomplished with flicker-free movement and without any interruptions in the graphic flow.

Each monster can be controlled through either the keyboard or a joystick. With three players involved, however, at least one will be required to use the keyboard. Gamers who use the keyboard have the option of using the preset key combinations or devising their own at the start of each game.

Rampage comes packaged with both a 5.25" and 3.5" diskette and the game can be installed on a hard drive. Hard drive users should note, however, that the game uses a key disk system where the original disk must be placed in the A drive for a security check before the game will operate. The game also requires DOS version 2.1 or later (3.10 for Leading Edge Model D owners). Further, although the documentation is adequate for an arcade program, a little more detail on the mechanics of play would help ease the trial and error process.

Activision has programmed several other enjoyable features into Rampage. It contains a vanity board which is capable of tracking high scores; offers the option of resuming play at the last level completed or from scratch; and provides a simulated computer print out which scrolls onto the screen after each successful level is completed. The latter announces which city will be "visited" next and offers some game hints for the players.

So, if you need a release from databases, spreadsheets or even drawn-out role-playing games, why not go on a Rampage with Activision's new release?



QUEST TEST

by Lynn Bethards

Witches and Elves, Mages and Priests -

We know them all, including the beasts!

Test your memory! Give it a go!

You'd be surprised at how much you know.

1. What adventure takes place in Balema, where King Galt summons you and Gorn to slay the dragon?

2. Fast Eddie B., Merey Laroc, Nick Brunch, and Dazzle Annie Nonker are part of the gang. Who is the ringleader?

3. You are Arthur Dent. Who is your travelling companion?

4. Who is the reigning monarch of Sosaria in Ultima III and what word was found written in blood on the deserted merchant ship?

5. You just left Gilgamesh's Tavern and have entered the castle maze. What is the name of the game and the name of the maze?

6. What is the name of the faithful little pig in The Black Cauldron?

7. What must I do to enter my spells into my spellbook in Enchanter?

8. Match these spells from Wishbringer:

1. Glasses	a. Freedom
2. Milk	b. Luck
3. Broom	c. Advice
4. Chocolate	d. Darkness
5. Shell	e. Rain
6. Umbrella	f. Foresight
7. Horseshoe	g. Flight

9. What is the currency used in Space Quest?

10. What popular adventure has the beautiful babes named Eve, Faith, and Fawn?

ANSWERS

1. The Quest - Polarware. 2. Carmen Sandiego - Where in the World is Carmen Sandiego? - Broderbund. 3. Ford Prefect - Hitchhiker's Guide to the Galaxy - Infocom. 4. Lord British - Exodus - Ultima III - Origin Systems. 5. Wizardry - Proving Ground of the Mad Overlord - Sir-Tech Software. 6. Hegwen - The Black Cauldron - Sierra. 7. Gnusto - Enchanter - Infocom. 8. 1. f, 2. d, 3. g, 4. a, 5. c, 6. e, 7. b. - Wishbringer - Infocom. 9. Buckazoids - Space Quest - Sierra. 10. Leisure Suit Larry and the Land of the Lounge Lizards - Sierra.

Rate Yourself:

If you answered all 10 questions correctly, consider yourself an Adventurer Plenipotentiary like our own Scorpia.

If you had 8-9 correct answers, congratulate yourself on being a Master Adventurer.

If you were correct on 6-7 answers, count yourself a Journeyman Adventurer.

4-5 correct answers make you an Apprentice Adventurer.

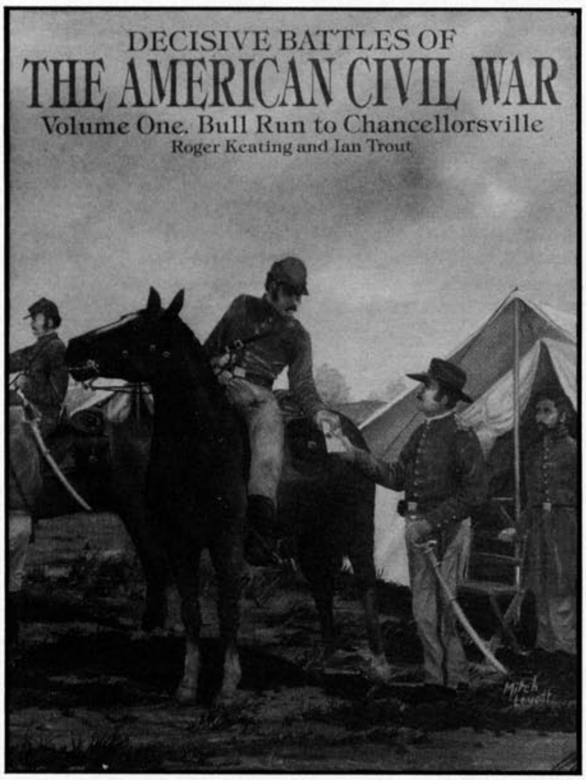
3 or less correct answers make you Ogre Bait.

Decisive Battles of the American Civil War. Volume 1.

Bull Run to Chancellorsville

Reviewed by Regan Carey and Mike Salata

"What do you mean, 'you don't know!'? Get in touch with Taliaferro somehow and find out what the dickens he's up to! He's supposed *to be moving East."*



The Trials of Command

In the tradition of their earlier games, **Strategic Studies Group**'s Roger Keating and Ian Trout have continued to portray the frustrations and uncertainties of command in a pre-telecommunications battleground with grim accuracy. This sometimes leads to anger and exasperation and it can be argued that this isn't good entertainment, *but* it is good simulation. Therein lies the seed of the mixed reviews that SSG's games receive. One man's meat, etc.

TITLE:	Decisive Battles of the American Civil War - Volume 1
SYSTEMS:	Apple II, C-64/128
# PLAYERS:	1-2
PRICE:	$40.00
DESIGNERS:	Roger Keating and Ian Trout
PUBLISHER:	Strategic Studies Group Drummoyne, NSW, AUSTRALIA

So, here we are again. As an Army commander in *Decisive Battles of the American Civil War*, you send out orders to those of your troops that you can contact. You pray that the commanders under you have sufficient initiative and savvy to react to a changing battle. You bite your nails waiting for night so that you can gather your staff for a major briefing and you curse when one of your units reacts to the tactical situation in a manner that compromises your other plans.

A perusal of the memoirs of Civil War Generals will show that these feelings are in line with reality. Unfortunately, in a world where many gamers were weaned on *Squad Leader* and *Napoleon at Waterloo* where players control every friendly piece on the board, the lack of detailed control can seem unbearably restricting. These folks want to *game*, not simulate history. Personally, I prefer a mixture of both where the challenge becomes that of the historical commanders (i.e. How to pull off a cohesive battle plan despite the communication restrictions).

A Journey into History

Decisive Battles Volume 1 recreates six of the major battles from the first half of the American Civil War. The battles selected are the first and second Bull Run, Shiloh, Antietam, Fredericksburg, and Chancellorsville. Instructions for the creation of a non-historical variant of Shiloh are included in the manual. Volume 2 will include the battles from Gettysburg to the war's end.

The opening screen gives the user a short briefing about the scenario selected and the options currently in effect. These include scenario title, handicap, who is controlling which sides (computer/human), and the name of the commander. All of these parameters are under player control, with the exception of the title.

Three other options are presented on the game menu itself. "Expose" allows all units on the map to be seen; "Enhanced" gives bonuses to the computer controlled side; and "Radio" permits communication with *all* your units, instead of just those attached to your HQ. With the "radio" flag set, command and control problems (and claims of realism) are reduced substantially.

May I Take Your Order? (The Game Menus)

Decisive Battles is almost entirely menu driven. For those who have never played an SSG game before, the sheer number of menus might be overwhelming at first, but as play progresses the sequences of menus will become easier. In Decisive Battles, SSG has devoted a whole section of the manual to the explanation of the game menus in an effort to speed up this orientation process. Every menu is covered, providing a brief summary of what they mean, how to use them, and, in some cases, what exactly is shown on the screen. An introductory scenario walk-through is provided to further help newcomers learn how the menu system works. As usual, an index for both game and design menus is included with the game materials.

Sound the Charge, Mr. Richards (Combat System)

This is a game of command and control. Tactics are largely left up to the commanders on the spot, although general orders can be given to those units in communication. Each leader is rated, along with his staff. The player can even choose a "personal profile" for his Army commander, ranging from heroic (but foolhardy?) to cautious (and cowardly?). The parenthetic comments are mine.

A major factor is whether or not a subordinate HQ is in communication with its commander. Distance, time of day, weather, and staff quality all go into the determination of communication status. Once a unit loses communication, it begins to function autonomously.

On the first turn of any day, there is a possibility of access to all corps and division HQs subordinate to the Army HQ, even if they were previously out of communication. This is used to simulate a nighttime briefing session. However, if the situation is fluid, or if the Army commander has been gallivanting all around the battlefield, the chances of a successful gathering of all commanders is lessened.

Each scenario comes with a beautifully printed hex map of the battlefield. Onscreen, the graphics are still primitive, but entirely functional. There are even some "hidden" terrain features, such as invisible roads through woods (to simulate trails) that are used to provide more realistic and unpredictable artificial intelligence responses.

Almost every facet of the game is affected by a collection of factors. Combat effectiveness, order to attack, order of movement, available movement points--all are subject to evaluation according to such diverse factors as the quality of leadership, weather, or plain bad luck.

Units have a "cohesion" rating that indicates their combat effectiveness. Cohesion goes down with battlefield losses, and recovers (to a point) when units are held behind the front lines, in reserve. A particularly battered, or poorly led, unit can have its morale shattered, sending it running for the rear. Gamers that like to employ sacrificial units, destined to fight to the last man, may find that their troops just won't go along with the idea.

The artificial intelligence provides an interesting opponent (and, sometimes, a frustrating subordinate). It is capable of giving even an experienced player a surprise or two.

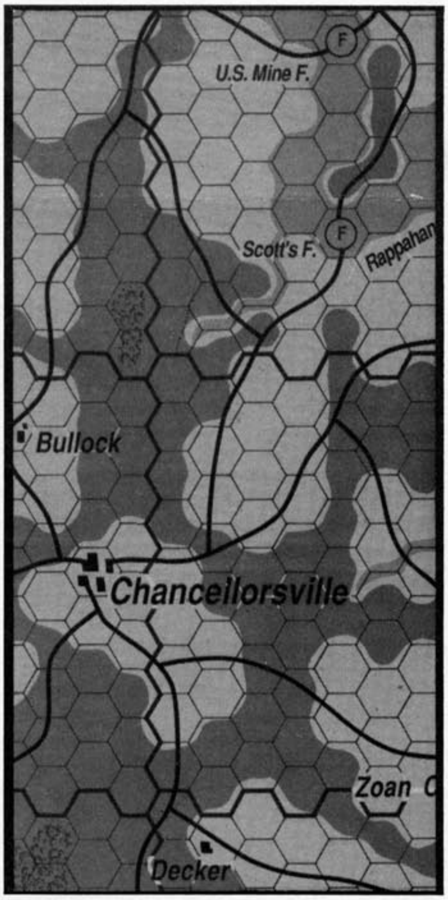
If I Had A Hammer (Scenario Editor)

With early SSG games, it was a long and boring job to create a scenario from scratch. Only the icons that were already designed in could be used. Terrain had to be entered one square at a time, over and over. A slow typist could take from several hours to several days to complete an original scenario. If it wasn't right the first time, chances are that extensive refinements were ignored simply because of the time and effort overhead involved in correcting things.

Somebody at SSG must have listened to the pitiful whimpers of the people who liked to create their own scenarios, or maybe the boys from SSG got as tired as everybody else, because the introduction of *Warplan* and *Warpaint* has solved this difficulty. *[Ed.: Actually, these features were introduced with "Halls of Montezuma."]*

Warplan is used to create maps, units, objectives, entry points and everything else needed to design or adapt a scenario. Battles can be varied to show what might have happened if other forces had arrived or others did not. The game manual gives one variant for Shiloh to help the user understand how to make use of design menus incorporates into Warplan.

The routine is similar to the earlier scenario design techniques of SSG game systems, but now they are more refined and easier to use. For example, a time saving feature in Warplan is the "Set" command. This sets the cursor to automatically change any terrain that it moves over to a set type. By moving the cursor, the terrain is copied anywhere the cursor goes, instead of the laborious task of entering a terrain number for each square on the map. Large repetitive terrain features like woods or lakes become a snap to enter.



Warpaint is a graphic editor used to modify terrain symbols and game icons. If a player wants to use standard military symbols instead of Rebel and Union flags, he or she just goes in and edits the icons. If they want to indicate a switching yard for a railroad by showing a train engine they simply import the icon from the library included on the disk. Any special terrain feature that is desired takes just a few minutes and a little practice. This is a powerful feature of this system, yet it is reasonably easy to use.

These two design features make it, not only possible, but downright feasible, to design an operational scenario for virtually any battle of the pre-telecommunication era.

The Bottom Line

Few experienced computer gamers will ever argue with the claim that SSG's game systems are impressive in their scope. Some will comment unfavorably on the AI routines that are used to determine the actions of computer controlled units. Most will have war stories--no metaphor intended--about once strong units crumbling under fire and hopes for victory crumbling with them. Decisive Battles of the Civil War is a step up the ladder in the evolution of SSG game systems. Features like Warplan and Warpaint set it apart from most competitors.

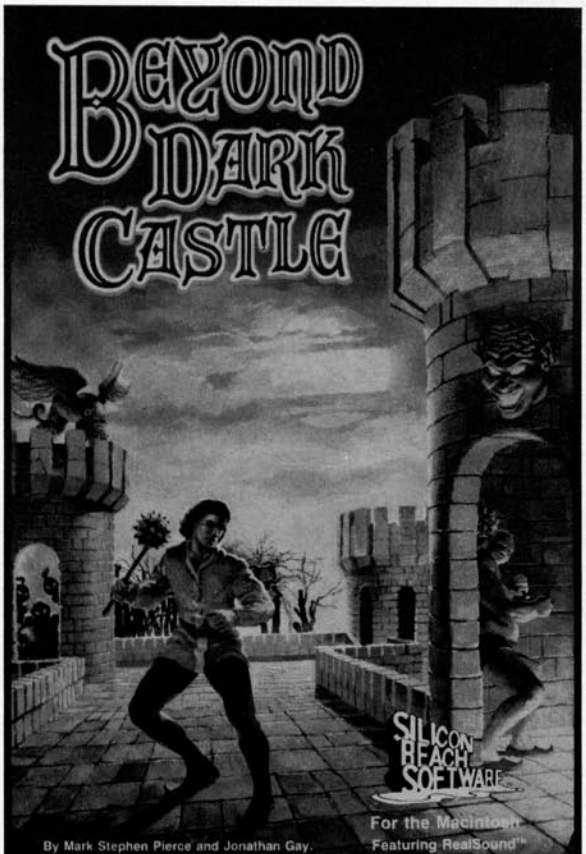
Still, SSG simulations are an acquired taste--like sushi. Instead of raw fish, we get raw history. Subordinates make mistakes or errors in judgement. Reckless heroism leads a unit to charge into the face of an entrenched enemy. The sound of guns attracts men away from their assigned defensive positions, leaving a hole in the lines. A military historian will tell you just how tragically accurate this kind of situation is.

This series will provide most gamers with new insights into the actual battles and the problems that faced historical commanders. That means that sometimes they can lose, through no real fault of their own, or win because of an opponent's bad luck.

Beyond Dark Castle

Evaluation and Hints by Alan Roberts

The Black Knight's back, all right, with unexplored sections of his *Dark Castle*. As Prince Duncan, it's your job to fix his wagon (horse cart?) once and for all, armed only with rocks, elixirs, bombs and gas cans. Bombs and gas cans, you say? Well, there have been some changes.



Title:	Beyond Dark Castle
System:	Macintosh
Price:	$49.95
Designers:	Jonathan Gay - Programming, Mark Stephen Pierce - Game design and graphics, Eric Zocher - Realsound , and Dick Noel - Voice
Publisher:	Silicon Beach Software San Diego, CA

We've Redecorated The Dungeon For You

Beyond Dark Castle borrows heavily from its best-selling predecessor, Dark Castle. the keyboard is used to control Prince Duncan's movements, while the mouse is used to control rock throwing. Those of us who are not ambidextrous might take some time getting used to the two-handed approach. Southpaws rejoice! The movement keys are redefinable; if you want to use the mouse with your left hand, you can use keys on the right-hand side of the keyboard.

The game has extensive on-line documentation. Read it before you play. It tells you how to move, jump, and fight.

When you start the game, you find yourself in the anteroom (see fig 2.). Note the changes to the command bar at the bottom of the screen. Keep a close eye on the "health" bar. Each time you slam into a wall, get bitten by vermin, or get hit by flying beer steins, you lose a good chunk of your health. When it gets down to the bottom 10% you hear an ominous heartbeat. When the line reaches the very bottom, you die. It is possible to restore your health either by leaving the room ("strategic retreat") or grabbing a basket of high-vitamin fruit. Finally, to get to the Dark Knight's Chambers behind the portcullis, you must place the five orbs in their pedestals (see fig. 3 for their locations).

Arcane Arcade Hints & Strategies

(Warning: The following paragraphs offer specific clues. Readers who would prefer to solve tactical problems on their own are advised to skip to the conclusion.) While the four doors can be chosen in any order, this is the sequence I use: First off, run into the Black Knight's brewery a few times. Don't go to the top yet, just snatch up everything you can and gallop out the way you came in. After getting well supplied, then play the level for keeps.

In combat, move up to the henchman and hit the "to duck" key (you could parry with the "action" key, but this costs health points). When you hear his attack, click the mouse button without releasing the "to duck" button. Hang up your mace when you are through. The whip henchman isn't very tough, but he recovers quickly.

It is helpful to map both east and west labyrinths in "practice mode." When you play it for points, grab everything you can because you get points at the conclusion for unused supplies. Do not visit the wizard in the east tower before getting the orb. He'll flash-fry you.

The best way across the sliding stepping stones in the computer room (and at the west tower wall) is to use a jump up/jump down combination. You can duck under the death ray. Check your supplies when you enter the clock tower. It will take about fifty units of gas to get across the swamp or forest. If you are low on gas, grab the two cans on the left, exit, and reenter. There will be two more cans waiting for you.

When flying the chopper pack, stay at the top of the screen. The Big Bird enters from the top of the screen and he will give you plenty of warning. Don't slow down or the mutants on the ground will pick you off.

There is good news and bad news about the burning eye. The good news is that if you hit him enough times, he'll crash and burn. The bad news is that he shoots fireballs off in clumps of five, so keep your distance. After getting the orb, pick up the teleportation potion. A quick zap back to the antechamber beats a long flight home.

At the west tower wall, don't worry too much about the birds. Even if you are on the higher set of floating rocks, they will usually miss you. Shoot them down before going across the sliding stepping stones and again before making the running jump from merlon to merlon.

When at the top of the west tower, get the shield first. Wait until the lightning strikes (the cloud takes a while to recharge). Although the action button will only activate the shield for a short period, hitting the action button repeatedly will keep your

(Continued on page 48)



The breakthrough you've been waiting for!

FIRE-BRIGADE

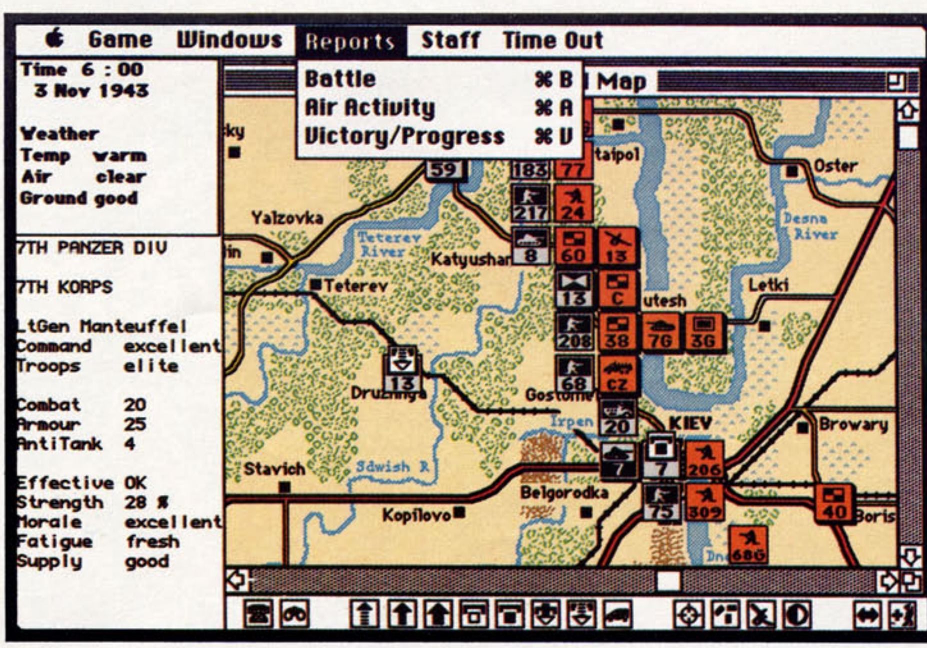
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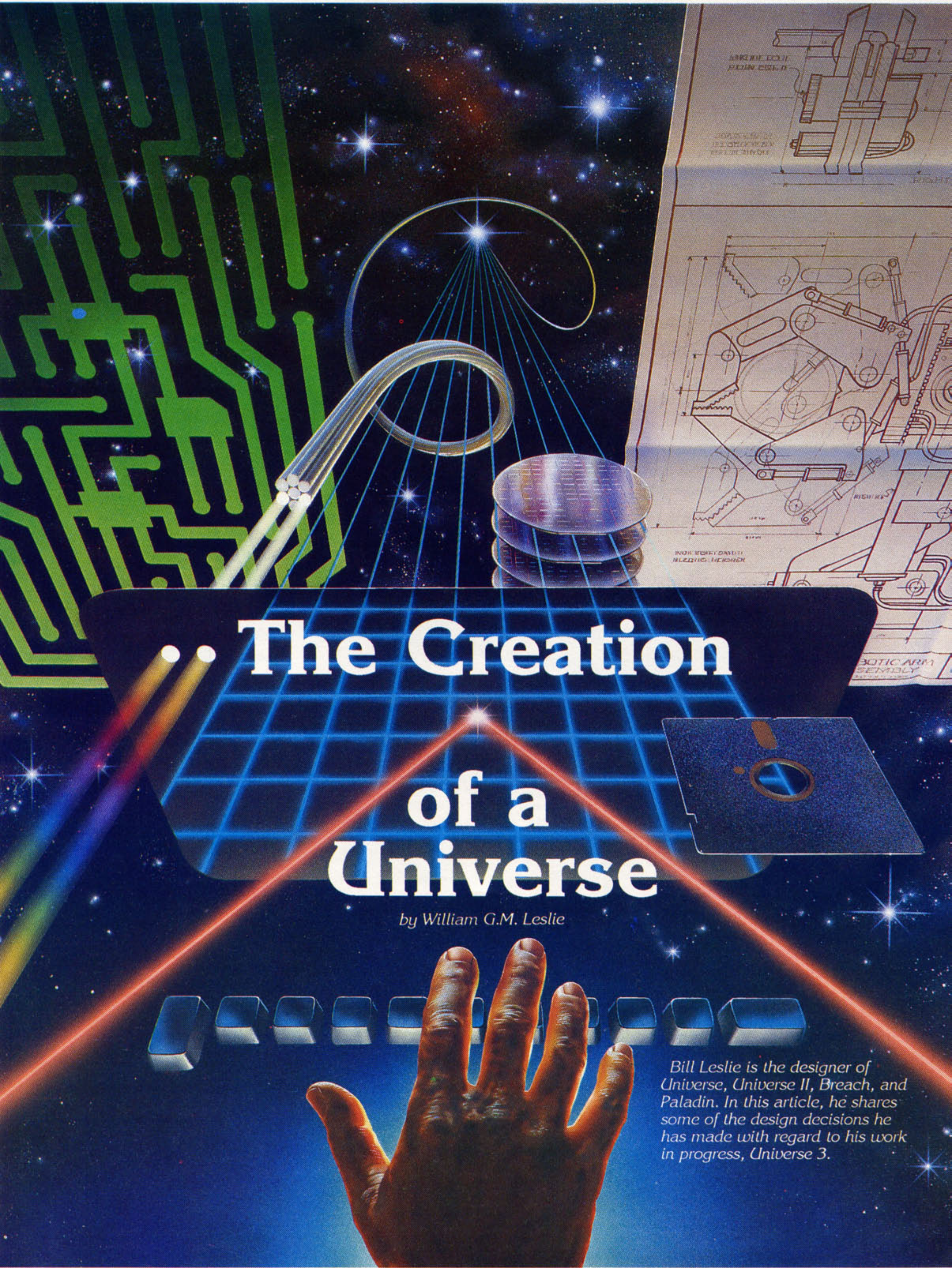
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The Creation of a Universe

by William G.M. Leslie

Bill Leslie is the designer of Universe, Universe II, Breach, and Paladin. In this article, he shares some of the design decisions he has made with regard to his work in progress, Universe 3.

The Struggle Between CRPG and Text Adventure Concepts

Universe 3 is, surprisingly enough, the third in a series of games which have become increasingly plot-oriented. With my desire to tell a story through the medium of computer gaming, it became necessary to select particular styles of player input in order to provide informative and entertaining output. The following discussion offers justification for my decisions to choose either a computer role playing game (CRPG) or text adventure style format for each part of the game.

Movement and Other Inputs

I deliberately chose a CRPG style of user input for Universe 3. Although text adventures have the advantage in overall flexibility because the player can seemingly type in any sentence, I use a point and click approach. The advantage of this type of input is that: a) all of the options available to the player are readily apparent; b) data space is saved because the interface does not allow or have to contend with non sequiturs; and c) it is relatively easy to use. With this game, the player needs to deal with each room, not just as a whole, but on a square-by-square basis. The CRPG interface is much superior for selecting individual locations under these circumstances.

For communication between player characters and non-player characters (NPCs), text adventure games have an advantage. It is quite simple for the player to express exactly what he or she wants by simply typing it in. Unfortunately, it is difficult to filter the myriad number of possible responses in a conversation. Since conversations in an adventure game usually involve the player asking or telling an NPC about something, I created a series of dialog boxes that allow the player to construct typical text adventure style sentences without having to type anything.

To start with, the player selects a verb from a list of about forty choices. Next, the computer displays a list of all the available objects or NPCs that are compatible with the verb. The player chooses one. For more complex sentences, there is an additional dialog box. For example, to tell the First Officer about the mission orders, the player would:

1) select the verb, "Tell," from the verb list displayed by the program;

2) select "First Officer" from the program's display of all of the NPCs in the room; and

3) select "mission orders" from the program prompt, "Tell First Officer about who or what?" by utilizing the list of all objects, NPCs, and topics provided.

Rooms and Objects

A crucial element of any CRPG is the environment or world in which the action takes place. The more detail the game provides the player, the more convincing the story becomes. For descriptions of rooms and objects, I split evenly between the text adventure and CRPG formats. CRPGs have a profound visceral impact, because the objects and characters are visible and hence, appeal to the strongest of the human senses. This impact is diminished, however, by the fact that computer game graphics are not even up to television quality as of yet, so anything short of a digitized image which devours available memory has a distinct cartoon quality to it. In addition, subtle details, such as buttons on a machine, scars on a face, dust, and others, cannot be displayed with the current state of computer graphics. Thus, detailed text descriptions in conjunction with computer graphics are necessary in order to provide the most exciting and detailed format.

Telling the Story

My final and most important decision was also a split between text adventure and CRPGs. The question was "How do I tell the story?" In an attempt to make the game more movie-like, I have a large cast of characters and a lot of background action going on. Although these "spear carriers" do not directly advance the plot, they do provide an important sense of reality. After all, one would imagine that a starship needs more than a captain and a few people on the bridge to run it.

Therefore, by creating a set of rules or algorithms that the NPCs can follow, my large cast becomes more than static graphics. If the Captain is attacked, for example, any armed NPCs in the crew will return fire on the assailant. These "extras" should help greatly in setting the tone of the story.

Frankly, though, I perceive a problem in using the usual CRPG format in telling the story. This is because CRPGs lack the dramatic pace of a text adventure. The usual CRPG excursion is filled with a lot of hack and slash, relieved here and there with a few bursts of story. By using the "framework" of a text adventure and allowing the characters some of the latitude in movement and combat allotted to those in CRPGs, I have attempted to create a system where the plot can be advanced at an exciting pace by almost "dragging" the player through the story. Ideally, this constant pace would be like a spice that revives the player's tastebuds at critical intervals.

By "dragging," I mean that a text adventure characteristically advances only when the player has solved a series of puzzles or plot complications. A CRPG usually waits for the player to increase certain attributes or obtain certain items. With a hybrid product such as Universe 3, the plot can continue whether the player has solved specific short range goals or not. Since the game is designed so that a range of attribute levels can complete it, the player is not left stalled because of being unable to solve an obscure puzzle. In this product, events just happen to a player. The skill is shown by "riding out" the circumstances. The player who is more adept at solving puzzles will probably be better equipped to win, but it is still possible for anyone to succeed.

In short, the more dynamic I can make the plot unfold, the more exciting the plot can be. By keying events off as many factors as possible, the pace of the game will be anything but slow.

The Future

My personal feeling is that in just a few years, the equipment and the computer game industry will have expanded enough to rival film and television as a major storytelling medium. We seem to be in the equivalent of the nickelodeon days, but who knows? The computer game equivalent of "Birth of a Nation" may be just around the corner. As a designer, it would be great to be the one who creates such a classic.

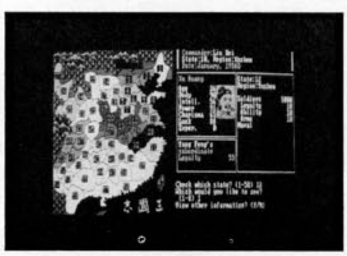
A chaotic China in 190 A.D. is the setting for this incredibly rich simulation of warfare and unification. Based on a historical novel written in the fourteenth century (which was in turn based on a serious official history from the third century), *Romance of the Three Kingdoms* is a best-selling Japanese computer game that is just now reaching the States. The ads for this game bill it as the "greatest simulation game released in Japan" and after playing about 50+ hours, I can tell you that both "simulation" and "game" are beautifully wed in a gorgeous ceremony of color. There are hosts of enemies (both human and natural) out to thwart the unification of China and it is a mammoth undertaking to defeat all elements and ascend the Imperial Throne.

Sneak Preview

Romance of the Three Kingdoms

by William "Biff" Kritzen

The game has five scenarios set in five successive time periods. From one to eight can compete. The computer can play any number of players and can be set to any of ten difficulty levels, while also maintaining either a "warlike" or "rational" philosophy. This is no computer dummy, folks, it knows when you're shifting forces from one province to another (a perfect time to attack) and balances good diplomacy ("Oh please accept my daughter's hand in marriage") with timely stabs in the back ("Sorry about attacking your province, can I offer you some gold and rice?").



The main screen display shows the map of China divided into 58 states along with an information display of the state that is taking its turn. Each state is rated for the number of castles it has, how many beautiful women and horses live there, how much metal has been mined, the value of the land, the probability of flooding, the number of people living there, their loyalty to you, the number of generals occupying the province and the number of soldiers in their command. A secondary display shows how much gold and rice is stored in the province, and how expensive rice is to buy that turn. All this information changes as you cycle through your provinces and is easy to master after a few turns. Normally, it would be easy to get informational overload as you acquire thirty or forty provinces, so you can put the province on auto-pilot and let the computer run it for you (which it does well).

For every province you choose to control, each turn you have the options of moving, attacking, sending gold or rice between provinces, levying special taxes, recruiting generals and soldiers, viewing other states, giving gifts (including food or gold) to generals or peasants, devoting resources to flood prevention, developing the land, training your troops, searching for gold or other metal resources, plundering your own provinces, building castles for defense (this also increases revenue production), using covert action against enemy provinces, using diplomacy on neighbors, buying rice and weapons, or (if you can't figure out what to do) passing your turn.





Trying to run a war and peace economy (guns or butter?) is a real trick. Beyond that, "Romance" is really more than just an economic simulation. The combat game is a real nail-biter. There are three types of moves, five types of combat, supply, reserves, hostage taking, surrender, different terrain and, once again, a very "smart" computer!



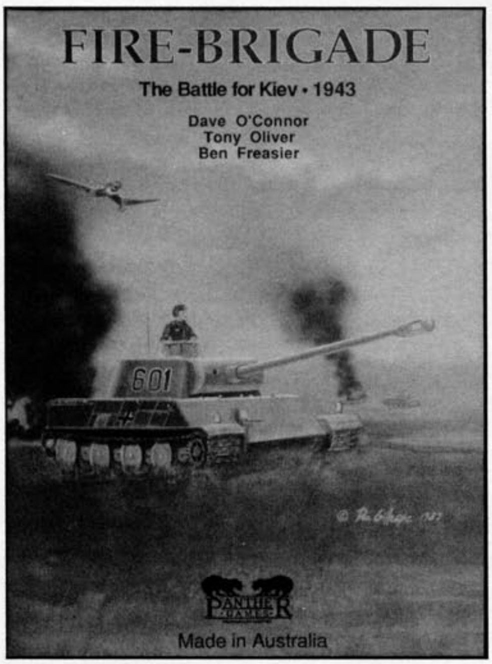
Romance of the Three Kingdoms would do very nicely as either an economic simulation or as a wargame. The fact that it is *both* makes this an absolutely incredible value that will challenge all your gaming skills and knowledge for a long, long time to come.

"Fire Brigade":

A 16-bit Eastern Front Game

by Allyn Vannoy

Allyn has previously contributed articles to "Civil War Times Illustrated" and "Strategy & Tactics" magazines. Allyn reviewed this game on the basis of a near final beta version. The reason for his involvement with the simulation was to examine its potential for use by the United States Department of Defense. In this article, Allyn shares his expertise with CGW.



At the beginning of November, the enemy again attacked the northern wing of the Army Group, Fourth Panzer Army's Dnieper front, with strong forces. It was not clear whether this was an offensive with far-reaching aims or whether the enemy first intended to win the necessary assembly space west of the river. It soon became evident that the formations of Fourth Panzer Army would be unable to hold the Dnieper against the far stronger Russians, and by 5th November it could be seen that Kiev would be lost . . .

TITLE:	Fire Brigade
SYSTEMS:	Macintosh (Apple IIGS, Amiga, and IBM to follow) Mac version reviewed
# PLAYERS:	1-2
PRICE:	$40.00
DESIGNERS:	Dave O'Connor Tony Oliver and Ben Frasier
PUBLISHER:	Panther Games Hughes, ACT, AUSTRALIA

In the next few days, the situation of Fourth Panzer Army took a rapid turn for the worse. Its eleven infantry divisions, almost all of which were now down to regimental strength, were no longer a match for an opponent who had committed between seventeen and twenty fully manned rifle divisions, three or four tank corps and one cavalry corps in the very first wave of his offensive. Even the two armored divisions at the army's disposal as a mobile reserve were too weak to stop the enemy's breakthroughs.

The above passage is from German Field Marshal von Manstein's book, *Lost Victories*, but could just as easily be one player's assessment of the results after playing a few turns of *Fire Brigade*. Fire Brigade is the first computer simulation produced by **Panther Games** and from the looks of it, it will be a milestone for computer wargames in terms of sophistication. The player steps into the shoes of the commander of the German Fourth Panzer Army as he directs infantry and Panzer corps in the battle for the city of Kiev or takes on the role of the Soviet front commander to free the capital of the Ukraine and break through the German lines. The player reviews battle reports, gathers intelligence on enemy forces, assesses information on friendly units, orders subordinate headquarter formations into action, directs the allocation of supplies, reinforcements, and combat support assets.

Then, the player "confers" with the computer and issues orders. Using artificial intelligence routines, the computer executes the orders by carrying out all movement and combat with allowances made for unit commander and staff capabilities, troop quality, armor and anti-tank strengths, supply, morale, supporting arms, casualties, fatigue, leadership and combat power. The battle is followed on strategic and tactical level maps.

The game program executes rapidly with each turn representing one day of real time. Victory progress is tracked continuously and compared with the historical result at any given point. The computer also provides for limited military intelligence without any operating requirements being placed on the player. Since Fire Brigade can be played solitaire or as a two player game, a network capability has been provided so that two computers may be linked for a two player competition.

The Historical Background: Setting the Stage

With the defeat of the Germans at Kursk during July, 1943, the ensuing Soviet summer offensive in southern Russia had driven Army Group South back to the Dnieper River. Here, Field Marshal von Manstein had intended to dig in and refit his tired troops.

The Soviet high command ordered both the 1st and 2nd Ukrainian Fronts to push across the Dnieper before the Germans could establish their lines. General Vatutin's 1st Ukrainian Front secured bridgeheads north and south of the Ukrainian capital.

During October, Vatutin's forces failed to break out of the Bukrin bend south of the city, so he transferred forces to the Lyutesh bridgehead north of Kiev and made preparations to launch an assault from there. At dawn on 3 November, General Vatutin loosened the largest artillery barrage seen to date on the Eastern Front. The forces charging out of the bridgehead (60th Army, 38th Army, and 3rd Guards Tank Army) were directed to capture Kiev and then roll west and take Korosten, Zhitomir, Berdichev, and Fastov. Thus, they would cut the rail link to Army Group Center and set the groundwork for the envelopment of Army Group South.

The northern wing of Fourth Panzer Army (59th, 13th, and 7th Korps) collapsed under the weight of the assault. As the Soviet tanks headed west, Manstein pleaded with Hitler to commit the 48th Panzer Korps, the Fire Brigade, which had previously dealt the Soviets many a defeat along the southern portion of the front.

Despite initial losses, the German Panzer and infantry divisions were brought back up to reasonable strength and elite armored formations were marshalled in the area Belaya-Zerkov for a counter-stroke aimed at cutting off the Russian forces.

The commander of the 48th Panzer Korps, General Balck, launched three panzer divisions in a drive on Brussilov, followed by a swing west towards Zhitomir. A huge tank battle ensued during the latter part of November as veteran armored forces on both sides attacked and counter-attacked.

A wet-warm break in the weather resulted in mud bringing a near halt to operations. Both sides suffered huge losses in tanks, guns, and men. The Germans had re-captured Zhitomir and Korosten, but failed to take Kiev or destroy the Soviets west of the Dnieper.

By 5 December, a winter freeze allowed the now refitted Panzer divisions of Balck's Fire Brigade to initiate maneuvers north of Zhitomir. Taking the Soviets off guard, the 60th Army was nearly cut off and forced to pull back from Korosten. A reinforced 13th Korps advanced east towards Radomyschl. The 42nd Korps succeeded in taking Brussilov, while the 7th threatened Fastov. With the situation growing desperate, the Soviet high command threw in its reserves, the 1st Tank Army and the 18th Army. With the commitment of 18th Army, the Soviets went on the offensive and retook Brussilov.

By late December, both sides were exhausted. The Soviets had failed in their attempts to envelop Army Group South, but had liberated Kiev; cracked the Dnieper line; and inflicted terrible losses on the German forces. For its part, the Fourth Panzer Army had failed to hold Kiev, but had smashed a sizable portion of the Soviet formations while maintaining its important rail links to Army Group Center.

All of this is what Fire Brigade encompasses.

Design Considerations: Taking the Stage

The game is well conceived in that it considers every aspect of command, support, and troops in combat. The designers have made every effort to produce the highest quality combat simulation. It is one thing to produce a computer game based on science fiction or fantasy where the designer has complete latitude, but the portrayal of a historical even, especially on this scale, is a challenge few game companies would ever attempt.

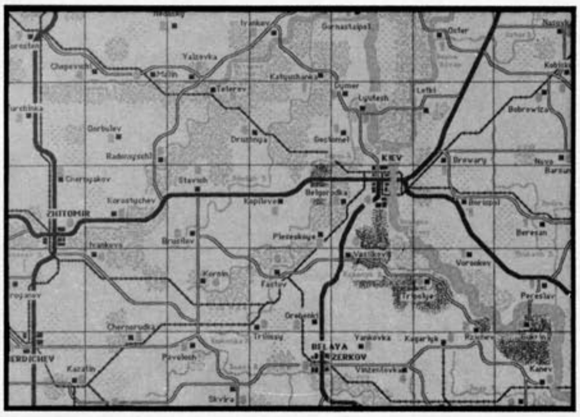
The game graphics, even in black and white, are easily the best to be used in a computer game to date. The color version on the Amiga is most impressive. The real power of the game, however, is in its concept—the integration of the elements of combat and the functions of the chain of command. Game operations are so easily understood by using the palette and drop-down menus that a player can commence playing it almost immediately.

The Play Manual not only provides operating instructions, but gives insight into the logic behind the game's functions. The manual provides the usual tutorial and reference sections, as well as sections for: a glossary, designer notes, historical background and bibliography, scenario hints, and strategy of play.

This is not a game for the kind of player that wants to control every aspect of a game down to the most minute detail. If, however, one is truly interested in a good historic portrayal and wants a game that is realistic, a game that lets an individual get involved to the degree they wish, one that will tax their abilities as a field general, then this is definitely their game.

Strategy Notes: Upstaging the Opposition

Although the game operations are quickly learned, the player should expect to warm up to it slowly, approach it not as if to conquer it, but to learn from it. It may take weeks (or even months) of playing to learn the finer points such as: which commanders you can trust to carry out orders and do a respectable job in so doing; how far you can push a tried and battle-weary group of panzer grenadiers before they crack; what proper mix of tank corps and rifle corps make for a hard hitting Soviet army; and what to do when bad weather hits. There seems to be an infinite number of points to ponder.



Players should be aware that historically, even with the tremendous number of forces deployed on the Eastern Front, there was usually no continuous front line, but rather a series of forward outposts or strong points backed, when possible, by mobile reserves. So, try to maintain corps boundaries, but do not be surprised if the enemy breaks through and roams your rear areas. Just bring up the reserves, if you have them!

The only real drawback to the game is that there may be too much information for a player to handle, at least, initially. It would have helpful if information for all the units in a corps or army could have been presented in a spreadsheet type format in order to aid the player in assessing the data and making the best decisions possible. Also, the HQ symbols should have been something which appeared less like the division/corps symbols on the tactical map. As they are now, there is a chance of getting the units confused.

Summary: The Curtain Call

To recap, Fire Brigade is an operational level war game that may be approached by both the novice player and the expert. The game assumes no historical knowledge or experience requirement on the part of the player. Playing time ranges from three to eight hours depending on the scenario selected. The game features four scenarios, three skill levels, save game and panic routines, plays with either mouse or keyboard, includes map and scenario order of battle cards, and player's manual. Fire Brigade is meant for the thinking man, the sophisticated player who wants to learn and make the absolute most of his computer playing time.

Beyond Beyond Zork

(Continued from page 26)

Zorkquest and Gamma Force are pretty standard battles against evil, and they will have most appeal to young readers. Still, the stories are well told and the action—which includes such cinematic techniques as pans, zooms and dissolves—will keep all but the most jaded adventurers glued to their monitors. Needless to say, Infocomics are not above reproach. There are flaws, among them the generally awkward introduction of opportunities to switch characters (although Amy Briggs does this the best, in Gamma Force, by being more subtle than "If you want to follow Elana, push Enter . . . "); the way in which characters' magic is largely depicted by a limited format of shooting smoke rings from their eyes and forming protective force bubbles; and the "To Be Continued" endings, especially in Gamma Force. Even more important is the issue of how appealing Infocomics will be once the novelty wears off.

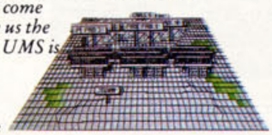
Frankly, the price may have to come down. Infocomics won't have to be given away in shoestores, but twelve dollars is a bit much to pay for each installment in what might well be very long series. Infocom will also have to buckle down and devise stories sophisticated enough to attract the Dark Knight crowd or, at least, the usual Infocom audience. I have no doubt that they can do it, though, and I urge them to get on the ball. Infocom has a potential goldmine in its hands and computer gamers have a real treat in store.



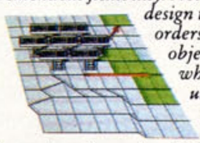


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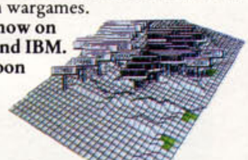


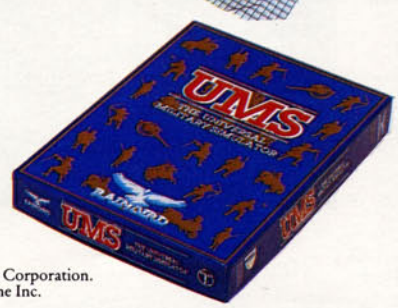
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Screenshots from Atari ST.

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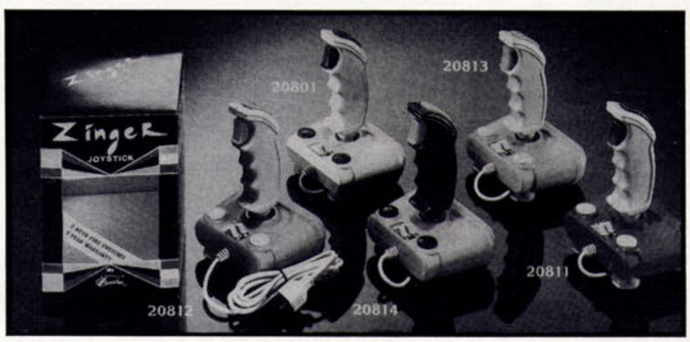
Video Gaming World's Newswire—

Nolan Bushnell is going home to **Atari**. In a move that puts Bushnell back into the video game business for the first time in nearly a decade, videogaming's foremost pioneer will design a line of entertainment software for Atari. Nolan founded Atari following the success of his coin-op hit, *Pong*, placing the original emphasis on play-for-pay machines. Following a landmark agreement with **Sears** which guaranteed national distribution for home videomachines, Bushnell started a new division to market the Atari 2600 Video Computer System and its line of sports, driving, tank, and wall-bashing contests. This ushered in the First Great Age of Videogames. . . . **INTV Corp.**'s latest model of *Intellivision* is the *Intellivision Super Pro System*. Compatible with all old Intellivision cartridges, 12 new games slated for 1988 will take advantage of the Super Pro System's 16 bit microprocessor, which boasts better sound effects than ever before, including musical harmonies in three voices. The Super Pro sells for around $60. . . .

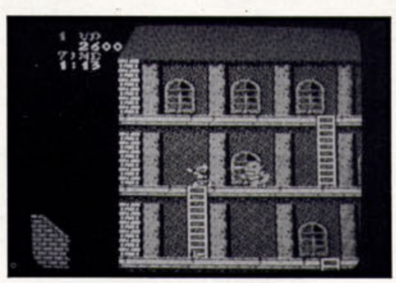
Nintendo's Autumn releases include a couple of sequels that should capture a huge bite of the cartridge market. *Super Mario Brothers II* and *Zelda II* join the 90+ NES games (including those from third party licensees) already on the shelves. This number should easily pass 100 before the end of 1988. . . . The new *Nintendo Power Set* will be available for the Holiday Buying Season. For $179.95, the pack contains the NES Control Deck, the light phaser, and Nintendo's newest piece of hardware, the *Power Pad*. This is an interactive mat which the player stands on to manipulate the on-screen action. The NES Power Set comes with a game pack that contains *Super Mario Brothers, Duck Hunt, and Super Team Games*. . . . *PAK's FAX* calls itself "The Newsletter for the Serious Nintendo Owner." 12 issues are $9.95 or send them a SASE for a free sample: Pak's Fax, 1559 E. Amar Rd. Suite J-289, West Covina, CA 91792. It contains high scores, contest information, news and reviews, plus reader tips. Here's a sample: If you type in the name "Zelda" instead of your own name on your *Legend of Zelda* game pak, you will be instantly warped to the second round. Here's another: "Don't turn your back on Bigman in *Ghosts 'n Goblins* and he won't shoot you." . . . **CapCom** signed a licensing agreement with **LucasFilm** to create a videogame based on the movie, *Willow*. NESers should find it on store shelves before Christmas. . . . **Beeshu, Inc.** is keeping the action hot with a line of high-tech joysticks for videogamers. The *Zinger* ($17.95) has two trigger buttons, base buttons for left or right handed play, and two auto-fire switches. The Ultima Superstick is their top-of-the-line model, with deal-a-speed controls for fast or slow-mo auto-fire, trigger buttons with LEDs, and a feature that slows the game. The Sega/Atari/Commodore-compatible model retails for $44.95 and the NES version is $49.95. . . . Watch for videogame characters like Super Mario Brothers, Donkey Kong, and Zelda to turn up in non-gaming contexts. Nintendo has an agreement which allows Leisure Concepts Inc. exclusive rights to license trademarked characters for use in non-video game products.



Intellivision's Super Pro System



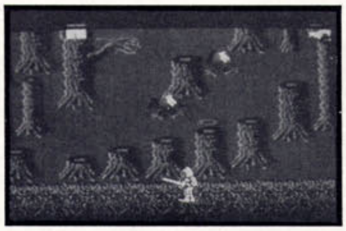
Beeshu's Zinger Joystick


Ghosts 'n Goblins

It's a wonder that anyone in the realms of fantasy trusts wizards. So many of them are power-mad villains that one would think that the entire magical profession would be in bad odor. Malkil, the main menace in this sophisticated and challenging action adventure, is exactly the sort of vile necromancer who gives the magical profession a black eye. This powerful mage has kidnapped the

beautiful princess and hidden her somewhere deep within the dangerous Woods of Elrond.

The video gamer wields the Brightsword as Korus, a brave barbarian fighter who must fight through Malkil's numerous minions to rescue the captive. The player begins the game with three lives, with 12 life force units in each. This energy drains slowly as time passes, but battle and injuries use it up quickly. If Kuros exhausts all three lives, the player may begin at the same point in the game, minus accumulated points, with three new lives or start the entire adventure from scratch.



TITLE:	Wizards & Warriors
SYSTEM:	Nintendo
# PLAYERS:	1
PRICE:	$34.95
PUBLISHER:	Acclaim

Although the control system is not especially difficult to master, Wizards & Warriors allows the gamer to do a wide variety of actions. The player can find and use magic, including powerful artifacts and special potions, in the ceaseless battle against evil creatures both living and undead.

Yet, *Wizards & Warriors* features plenty of arcade-style combat action. Running, jumping, and swordplay are the main ingredients in this exceptionally well-illustrated adventure.

The documentation is not quite up to explaining the game. Although Acclaim provides a 24 page manual, there is not enough explanation of the routine of play, especially for younger video adventurers. Still, the play-mechanics are easy enough to learn in one or two trial rounds.

Wizards and Warriors refutes the claim that all video games are unrestrained target shoots. This engaging and well-programmed action quest offers a satisfying, well-rounded gaming experience.

—Arnie Katz

Wow! Even those gamers who played and were knocked out by **Sega**'s earlier 3-D effort, *3-D Missile Defense*, are unlikely to be prepared for *Zaxxon 3-D*. This game has to be the most amazing experience in depth-of-field gaming ever produced for the mass market.

Sega's 3-D system is different from other such techniques. The *SegaScope 3-D Glasses* are wired directly into the game system and the liquid crystal shutters in each lens periodically flash, causing the dual on-screen images to merge into a single, dimensional image. The illusion is faultless and has never been shown to better advantage than in this revamped version of the arcade classic, *Zaxxon*.

As in the original, the player pilots the Zaxxon craft through a series of trench-like fortresses build by the sinister Vargans. The well-protected gauntlets bristle with everything from anti-aircraft batteries, missiles, and fuel depots to Vargan Death Fighters. The object: pass successfully through all nine levels of the Vargan Space Fortress.

Unlike 3-D Missile Defense, Zaxxon 3-D does *not* use the Sega Light Phaser, but opts instead for the regular controller. This controller is both easier and more suitable to a game of this type. The contest begins in outer space with the player's Zaxxon craft in the center of the screen, a series of Vargan Death Fighters appear. A deep space dogfight ensues, followed by a glimpse of the first Vargan Fortress wall.

Each fortress wall contains a cutaway portion through which the player can safely pass (though, as in the original, it's a good idea to keep firing, just to make sure the path ahead is clear). Once inside the fortress, the Zaxxon must drop to near ground level in order to obliterate the tanks, missiles, cannon batteries, and fuel tanks (which, when destroyed, replenish the player's own fuel reserves).

Words cannot adequately describe the sensations one experiences while playing this game. Though other arcade games have tried to duplicate an illusion of depth, they all comes short of the mark. Zaxxon 3-D serves up the real thing, in a format familiar to most gamers.

—Bill Kunkel

TITLE:	Zaxxon 3-D
SYSTEM:	Sega
# PLAYERS:	1
PRICE:	$39.95
PUBLISHER:	Sega

Side Pocket is far and away the best billiards simulation ever published for *any* system. **Data East** even went an extra nine yards to add the kind of far-out play elements not possible in the "real" world.

Side Pocket offers a quartet of game possibilities, including "Pocket Game" (straight pool) played in a tournament format; a "Training" tutorial; "2-Player Pocket Game"; and "9 Ball" (first player to sink the 9 ball wins).

The "Pocket" game begins, of course, with the break. A dotted line appears on-screen before each shot is taken, lining up the cue ball with the next target ball (this line also serves as an angle indicator for bank shots). The procedure for taking shots is simple, but satisfying. First, the player selects "English," if any, by pinpointing the exact location where the stick will strike the cue ball. Next, the player presses the "A" button on the controller to set the "Power Indicator" in motion. The indicator travels back and forth across a simple line gauge representing minimum to maximum force. A second press of the "A" button selects the level of force and the shot is taken.



TITLE:	Side Pocket
SYSTEM:	Nintendo
# PLAYERS:	1-2
PRICE:	$39.95
PUBLISHER:	Data East

The graphics on Side Pocket are astonishingly realistic. The bulk of the screen display consists of an overhead view of the pool table, reproduced down to the smallest detail. The deep green felt covering, the slightly worn edging and the wood inlaid head rail look so authentic, you can almost see cigarette smoke curling through the glare of an overhead lightbulb. Across the top of the screen are displayed: the score and tournament city, as well as English and Power controls.

In addition, Side Pocket goes beyond realism to introduce pinball-type elements which greatly enhance the game's play. For example, on certain shots, a specific shot is designated as a "bonus" pocket. There are also trick shots for extra points and a "special" ball which, when struck, cuts friction so that the balls continue bouncing long after they would normally stop.

Side Pocket has everything any videogame pool shark could ask for, as well as several extras you'd never dream of requesting. This is highly recommended.

—Bill Kunkel

Insurance Salesman

(Continued from page 18)

objects in the game are not obvious. Deductive reasoning and creativity are necessary in most situations, along with a little luck.

Finally, while the game is still linear, more flexibility does exist in SQII. The scope of the game is greater, so different avenues of pursuit can be explored within the same general location.

"Disk Cussin'" of Negatives

All said, SQII is well presented. Nevertheless, there are some negative factors. First, disk access while restoring games or changing screens takes a while, so use of a hard drive is recommended. Second, the tradition of utilizing arcade sequences which are often non-essential to the plot (and dull, as well) continues to annoy those who prefer thought over reflex in their entertainment.

Third, and more important, is the inadequacy of the text descriptions. Even with an EGA card, there are several areas in the IBM version where an object's graphics are unclear. In such situations, having a complete text description as a back up would save a lot of trouble. In CGA mode, such descriptions are more a necessity than a luxury. Any object which appears on the screen in clear view to the player should be described in the description accessed by the "Look" command. The mailbox located in the jungle is a good example of where this is lacking. Most players will eventually figure out what the item is, but it is not immediately obvious from the graphic depiction.

Fourth, some of the puzzles are actually hidden within the game. In one instance, a light source is needed in order to continue. Even though a fire existed, it was impossible to get anything that would burn from it. The answer was a glowing gem that was hidden in an underground tunnel in the swamp. There was no indication of this in the room description and the only way this reviewer found it was by accidentally swimming over a section of the swamp that was deeper than the rest. Such a solution to this puzzle seems ridiculously illogical. With a large map to explore, it is doubtful that most players will have the patience to search every inch of every screen for hidden clues.

Objects of Perception

Despite these quirks, SQII is still a fine game. Most of the difficulties can be overcome by a simple strategy. When playing the game, keep in mind that this is a text/graphics game with the emphasis on graphics. People who are accustomed only to text descriptions will have a hard time with this game and should concentrate on examining the pictures carefully. Objects in the game are rarely there simply for decoration. Try to pick up anything, and this means *anything* you come across. Also, if a player attempts an action that should work, but finds that it does not, trying it from a different section of the screen. It is not enough in these games to simply be in a room in order to accomplish something. Players must be near to the object of the action. Sometimes, the player must be on a specific side of the object in order to accomplish the action.

At the same time, the text descriptions should not be ignored. The "Look" command should be used in every room, as well as examining items which are picked up. This may sound obvious, but after getting used to the graphics, it is easy to forget that the text descriptions even exist. Further, with the improved parser, experimentation should be encouraged. Even if an action sounds ridiculous, players should not give up. This is a humor-oriented game and an appreciation of this is the key to success.

Regenerated Genre

All in all, SQII is an enjoyable and satisfying game. The improvements evident in this game give proof to Sierra's willingness to make the genre more effective. While the puzzles are still not incredibly difficult, they do give the game a depth which was lacking in the original. If further improvements are adopted, I'm sure Space Quest III will be even more successful.

Hard Copy

(Continued from page 25)

flowcharts used in many clue books, but the maps from "The Bard's Tale" (I & II), "Might & Magic," "Moebius," "Phantasie" (I, II, & III), "Shard of Spring," "Wizard's Crown," and "Wrath of Denethenor" look like dungeon floor plans; the maps from "Autoduel" appear as simple square looking roadmaps; and the world map from "Ultima IV" is presented as a Mercator projection. The book offers walkthroughs and maps on 50 adventure games. $24.99.

Prentice-Hall, Inc.
Englewood Cliffs, NJ 07632

KEYS TO SOLVING COMPUTER ADVENTURE GAMES (M. K. Simon): This book contains helps and hints for solving 26 different adventure games on the computer. The book is divided into three separate sections so that players need not accidentally find solutions before they need them. The first section contains maps to 25 games in flow chart form. The second section contains a "Master List of Clues" which offers specific instructions on solving problems to be found at the numbered circles on the map. The third section offers a walkthrough approach to 19 of the games.

KEYS TO SOLVING COMPUTER ADVENTURE GAMES II (M. K. Simon): The sequel to "Keys To Solving Computer Adventure Games" covers 23 games from "Arazok's Tomb" to "Uninvited." The book is divided into the same three sections as the earlier work, but the "Master Clue List" seems even more detailed than the previous one.

TAB Books
Blue Ridge Summit, PA 17214

JET: 82 Challenging New Adventures (Dave Prochnow): This book is similar in approach to those by Charles Gulick (noted above), except it relates to subLogic's "Jet" instead of "Flight Simulator." Nevertheless, the book makes a greater use of photographs, screen shots, line art, and diagrams than those previously mentioned. Not only does the book offer tutorial adventures, but it attempts to walk the "pilot" through the historical development of the jet aircraft. Of course, since subLogic's program simulates the very modern General Dynamics' F-16 "Falcon" and McDonnell Douglas F/A-18 "Hornet," one would expect adventures from World War II and the Korean Conflict to be difficult to simulate. Using such techniques as: limiting the plane to one weapon system; firing off all but 100 rounds of ammunition; and keeping speed below Mach .7, reader/"pilots" get to simulate the flight of a Messerschmitt 262A-1a. Similar adjustments allow missions for Korea and Vietnam. $12.95.

Scorpion's Tale

(Continued from page 15)

This is the last segment of the game and the clues will not be especially helpful. You're pretty much on your own. The third clue under "How Do I Kill The Witch" merely says "That's all you're going to get". If you look in the ball, you will see a possible future. In fact, you can do this four times, seeing a slightly different scene with each. After that, the ball is clear and nothing more will show up. What you have to keep in mind is that these are only possible futures. Just seeing one of them in the ball doesn't mean that it will happen. That's what you have to work on here: figuring out how to make a maybe into a certainty. Bet you'll find the answer a charming one; you have everything you need now to finish the game.

And bring yourself back to . . . that nasty bus. Sigh. It really seems a shame that Magnetic Scrolls felt this was the way the game should end. It is very depressing, especially in view of the overall humorous tone of the adventure (typical British humor, in fact). There you have it, though, and it's up to you to decide whether or not such an ending is for you. Other than that, Jinxter is a cute game.

Well, I see by the invisible clock on the wall it's that time again. Remember if you need help with an adventure game, you can reach me in the following ways:

On Delphi: visit the GameSIG (under the Groups and Clubs menu). On GEnie: stop by the Games Roundtable (type: Scorpia to reach the Games RT). On The Source: Send SMail to ST1030. By US Mail: (enclose a self-addressed, stamped envelope if you live in the United States and want a reply!): Scorpia, PO Box 338, Gracie Station, New York, NY, 10028.

Until next time, happy adventuring!

Beyond Dark Castle

(Continued from page 34)

shield up indefinitely). If you have the shield, you can use bombs with impunity. After you get the orb, a rope will be lowered. Now go back for the potion.

To get to the catacombs, go off the lower right-hand corner of the basement screen. Although the fastest way to get across a screen is a series of running jumps, do not try this on this level. There is a low ceiling. Once you reach the top of the Black Knight's chambers, he stops throwing beer mugs and starts pitching swords. If you hit him on the head enough times with fireballs, you knock him out. Head for the tapestry on the left (fig ?). Collect your experience points and proceed on to the next level.

In Conclusion

The original Dark Castle was rated excellent, in this reviewer's opinion, and this one is even better. Two nice features have been added: a practice mode and a save option. In practice mode, you can give yourself as many lives, rocks, etc. as necessary and learn how to get through a section. Then you can play for points. To use the save option, you have to get to the computer room. If you need to save half-way across the swamp, too bad. If, however, you save after getting each orb, you can stop the game and fulfill family obligations without too much trauma. The game allows five different save files per level, so you might even invite some friends over to give it a try.

There are some very interesting rumblings on the horizon of the computer gaming world. As part of our commitment to keep our readers abreast of all aspects of computer gaming we will be reporting on the ongoing development of this new phenomenon which has become know as "interactive entertainment."

During a recent visit to **Cinemaware** *headquarters, the CGW editorial staff was impressed with the work the company is doing in anticipation of these new interactive technologies. Bob Jacob is the President and co-founder of Cinemaware. Before Cinemaware, he was one of the first successful software agents. David Riordan, Director of Cinmaware's Interactive Entertainment Group, is the designer of the Laser disk based, coin-op game* Freedom Fighter. *A former Embassy Television staffer, he is also the co-designer of* Ballblazer *(***Lucasfilm Games***) and the author of the hit song, "Green-Eyed Lady."*

CD-I/DVI: Who's In Bed With Whom?

by Bob Jacob and David Riordan

Couch potatoes, beware! Tens of millions of dollars are being spent to eliminate your kind from existence. At laboratories scattered around the world, engineers and programmers are racing to perfect the interactive entertainment technologies of the 1990s. The stakes are huge. Some analysts have predicted that the market for interactive entertainment hardware and software will exceed $2 billion by 1995.

Interactive entertainment is a buzzword that you had better get used to, because a lot of companies are going to be throwing that expression around. It basically refers to entertainment delivery systems that, unlike computer games, are designed to appeal to a mass market. These systems are based upon two competitive technologies, compact disk and VCR.

Can't CD-Interactive for DV

Two publicly announced, but non-compatible, compact disk based systems are Compact Disk Interactive (CD-I) and Digital Video Interactive (DVI).

CD-I is a superset of the original CD audio technology developed by Phillips, the huge Dutch electronics company, in conjunction with Sony. These two giants have lined up strong support among other consumer electronics companies for the establishment of a standard "base-case" hardware configuration for CD-I players. Consumers can expect the first machines to hit these shores in the second half of 1989. Users should expect to be amazed.

CD-I offers high resolution video (at the very least it would be equivalent to a Macintosh II), digital sound, and 560 megabytes of formatted disk storage! Lurking in the background is a 68000 microprocessor and a minimum of one megabyte of Random Access Memory. This hardware has shown the ability to display partial screen, full motion video. This system will allow game designers to really let their imaginations loose, unfettered by concerns over precious disk space and lack of RAM. The games . . . 'er, excuse us, interactive entertainment, that will be produced on CD-I should make all of today's bestsellers look like *Pong*.

***CD-I should make all of today's bestsellers look like* Pong.**

The scuttlebutt around the CD-I community is that the first players will go on sale for approximately $1,000.

DVI, the other compact disk based technology, is a product of RCA's famed David Sarnoff Laboratories, located in Princeton, NJ. Unlike CD-I, which is an agreed upon technical standard, DVI is, essentially, a set of custom chips that decompresses video images on the fly, allowing up to 72 minutes of full screen, full motion video, to be stored on a single CD.

Unfortunately, for consumer-oriented DVI adherents, the chips are not cheap. Currently, it would cost, at least, $7,000 to buy the chips for one home DVI system! The hope is that, by 1991, the cost of manufacturing the chips will fall low enough to get the technology into the home market. In the meantime, the two business software leaders, **Microsoft** and **Lotus**, have both endorsed DVI. Expect to see the technology showcased in military and business training applications for the next couple of years.

Veni, Vidi, VCR

Forget what you have already seen in the "so-called" interactive VCR games. The current crop offers little, in our opinion, in play value and is not authentically interactive. Nevertheless, one leading toy manufacturer has decided that the VCR, not the CD, is going to provide the vehicle for sneaking interactive entertainment into the average American home. The hardware has not been unveiled, but rumors about the system's capabilities have been floating around the developer community for over a year.

This new system delivers a genuine interactive experience by substituting the single channel of video normally found on a standard video cassette with multiple channels. The consumer will purchase a "black box" and specially encoded video cassettes that provide the ability to jump from one channel to another. This ability, combined with digital overlays, provides a unique, compelling gaming environment. This is especially interesting because the player is interacting with human characters instead of computer graphics.

And The Winner Is . . .

All of these companies are betting that most Americans will want to partake of interactive experiences, provided that they are presented in a compelling manner. To create this new form of entertainment, movie people, record people, and computer game developers are working together. Some suggest that this is a case of strange bedfellows, while others note that it all falls under the rubric of entertainment.

Computer game publishers have reacted to all of this by either jumping on one or more bandwagons or by adopting a "wait and see" attitude. Joining the latter group on the sidelines are the scoffers, who predict that millions are being wasted on a market that does not exist.

Let's compare notes in 1993 and see who was right!

Lord British Kisses and Tells

(Continued from page 29)

Almost as soon as we have a bootable game disk, essential functions like entering and exiting towns and castles are installed within the main programs. When this is done I have a vast, empty world to explore and refine, which I do while looking at it through the same 11X11 tile window that the players will have.

Enter the monsters! Early in the game's development we add monster generation and intelligence. This is one of the toughest tasks of the entire development process, because now the intricate combat system has to be designed and implemented. Now, the world has become a hostile environment. So, we need some weapons! We add shops to buy provisions, arms, & armour to help one survive in the as-yet-untamed wilds of Britannia. Then, the dungeons are opened for business. Of course, what kind of an idiot would venture into an Ultima dungeon without magic? . . .

In this fashion, I hope you can see how the program evolves to meet the needs of the world from a player's point of view. In this case, mine!

Very, very late in the development cycle comes the installment of the plot. After all the neat bells & whistles are in and working and after the dungeons and monsters grace the landscape, the story line evolves as a vehicle to take the player all around the globe and to show off the nifty effects we have placed in the game. A very good example of this is the harpsichord in Ultima V. As I have stated, it is one of my main design goals in creating the world of an Ultima to have it act and react as completely and reasonably as possible. After I added the harpsichord "tile" for what was originally a purely visual effect, it seemed to follow that one should be able to play it. Then, once it could be "played," it would be nice to come up with some reason for playing it! (And lo and behold, there is, but that would be telling.) Similarly, someone in the game had better be there to teach you how to play it. (And there is!)

Near the very end (except for months of debugging), the clues to solving the game are created in the form of the documentation and the conversations of the people within the game. For me, this is one of the hardest aspects of the game to implement. As far as I'm concerned, the game is already complete. After all, I didn't need any clues to solve it! Frankly, to come up with literally hundreds of people to inhabit a world, each of whom is ideally a uniquely interesting individual, is a monumental task! So, during this phase, I often solicit help from co-workers (and even the general public) to help come up with personalities to populate the world.

Finally, at long last, after many man-years of work, an Ultima is complete. Much of my life, my personality, my time, and the dedication of my co-workers goes into each Ultima. At the end of one or two long years, my life (financial, psychological, etc.) rests upon the acceptance of each work, so for me each and every one must represent nothing short of the best I can do. I only hope that it shows.



"THAT SURE IS A REALISTIC WAR GAME. IT COMES COMPLETE WITH COST OVER RUNS. HERE'S THE THIRD BILL FOR IT."

CES Report

(Continued from page 10)

son left escape routes in case of unforeseen delays a la *Star Fleet II* (which should ship this summer). **Paragon Software**'s target date for *Wizard Wars*, a 3-D graphics adventure for the IBM, is July. In the game, players assume the role of the Wizard Temeres, who has been stripped of the bulk of his magic. The goal is to restore these powers, confront the evil wizard Aldorin, and free the imprisoned White Unicorn.

From other sources, **Epyx** entered the adventure game market with its announcement of *L.A. Crackdown* in January. The company has licensed *Trials of Honor* from **UbiSoft** as one of its *Masters Collection* of strategy games. This beautifully illustrated game will be available for ST and IBM in the third quarter, as well as C-64 and Amiga in the fourth quarter. In the game, the player is a former heir to the throne who, in a period after the regicide of the monarch, must journey across the realm and prove both his courage and his right to rule. **Avalon Hill Microcomputer Games** is getting in on adventure games with their forthcoming *Police Blotter*. The 13th Precinct in this game sounds as tough as the famous *57th Precinct* of the mystery novels, but Apple, IBM, and Mac owners can attempt to solve seven different homicide cases while reading these mysteries. **First Row Software** was busily promoting its forthcoming *Honeymooners* interactive sitcom and recently released *Twilight Zone*, but regular CGW readers already know about the sequel to the latter game. In addition, **Rainbird** will release *Black Lamp*, a whimsical adventure labeled as a "medieval melodrama" about a unique protagonist, Jolly Jack the Jester.

Mindscape has made an impressive commitment to adventure games. In addition to *Citadel*, described in CGW #45 (p.16), the company has a strong line of science fiction games. *Captain Blood*, a late summer release on the Amiga, ST, C-64, and IBM, offers challenging arcade sequences over vector and fractal graphics, an icon driven language enhanced by speech synthesis, and a sense of humor. The game was designed in France. *Colony* offers the fastest scrolling we have seen on the Mac, plus an intriguing 3-D approach to the graphics, good sound, and a chance to play "space ranger" (Mac only, August release date). *Visions of the Aftermath: The Boomtown* is a post-holocaust game which involves multi-player option, variable victory conditions, seven ecological terrains, and four scenarios. Targeted for June on the IBM, the game should include elements of role-playing, ethical decision-making, and resource management. Just prior to the show, the company shipped *Willow: The Computer Game* based on the George Lucas film. The company has made a significant effort to remain true to the film's story line, but it is possible to edit the game in order to create new maps, scenes, and spells.

Interplay Productions is getting close to completion of their computer game version of William Gibson's cyberpunk novel, *Neuromancer*. Similar to *Wasteland* in that players must increase skills by using them in order to be successful in the adventure, it is dissimilar to their recent adventure because there is no death (only flatlining). There are 38 bulletin boards (dataspaces) to investigate by "jacking in" to cyberspace. Players attempt to improve their "hacking" skills in order to infiltrate such infamous dataspaces as the IRS or FBI.

Action Smash 'Em

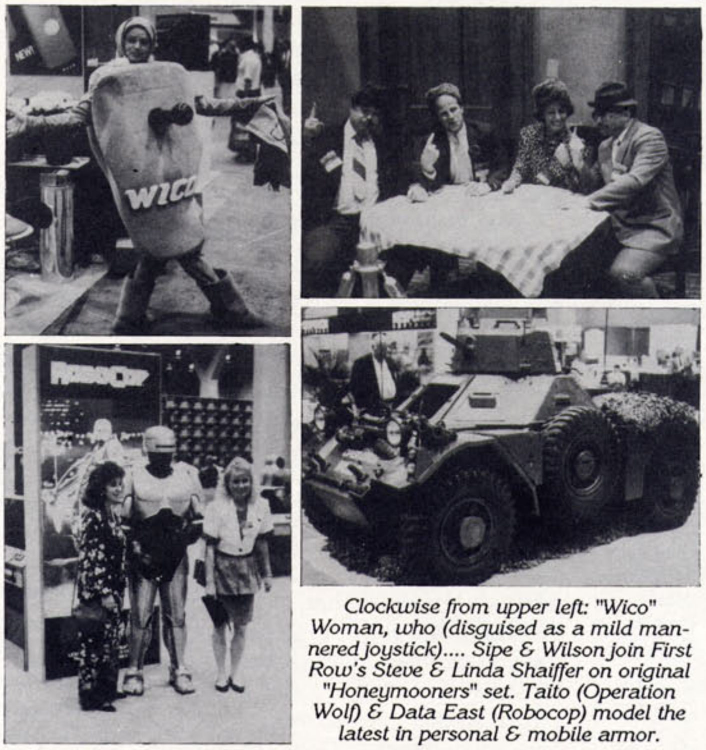
With **Nintendo**'s prodigious presence at the show and profit in the marketplace, there is a significant increase in the number of action titles being shown. **Data East** is continuing to convert its popular coin-op titles to home computer formats. Some have not made the transition well, but *Victory Road* on the IBM offers 15 frames per second scroll rate (just behind the 16 per second on the coin-op game), loads of animation, and graphics with the best definition, yet. The August "Video Gaming World" will talk about the video games and the June issue of CGW already talked about *Platoon* on the C-64.

Sierra's *Silpheed* is fast and smooth-scrolling as one would expect from the company, but those who invest in IBM sound boards will be thrilled with the sound quality of this game as well. **Mindscape**'s upcoming conversion of *Road Runner* looks almost as good on the ST as the coin-op version. The C-64 version offers the same game play, but sacrifices the graphics. **microillusions** has signed a contract to produce games based on **Hanna-Barbara**'s popular cartoon characters. Next year, players may be able to enter the worlds of *The Flintstones, Scooby-Doo,* or *The Jetsons*

Epyx is offering sophisticated action/adventure games in *The Legend of Blacksilver*, their dungeoneering excursion with joystick interface, and *Omnicron Conspiracy*, their space opera in first person viewpoint. The company also announced two additional **U. S. Gold** titles: *Tower Toppler*, a maze-chase game, and *Sports-A-Roni* with comical pseudo-Italian events like sack-racing in Naples, pasta balancing in Pisa, and more.

Microprose is working on *Samurai*, an action/adventure game similar to their popular *Pirates* adventure game. In addition, the company is using something of the *Airborne Ranger* approach in their international espionage game, *Covert Action*. Don't expect any of these before the fourth quarter of 1988. Samurai and Covert Action might even be later.A new company called **Scorpion** was touting its line of predominantly action-oriented titles during the show. *Super Tanks* is a futuristic tank mission for the C-64; *Foundation's Waste* offers a spacecraft on a mad dash for freedom on the Amiga; *Academy* puts the player in "skimmer" flight school on the ST; *Alien Destruction Set* offers four different space missions on the C-64; and *Mandroid* offers mission-oriented arcade combat on the C-64.

Rainbird announced *Starglider II*, the sequel to the space arcade simulation. In this product slated for September release, the first time a program from Rainbird has run on both an Amiga and ST from the same disk, players will be able to take the "Starglider" into planetary atmospheres and rescue space colonies. The company also plans to release *Carrier Command* for the IBM and 32 bit machines. This action/strategy game is hybrid enough to be included as a wargame, since the players command a number of fighters and amphibious assault vehicles in addition to their ship, but is heavily dependent on arcade sequences. *Enlightenment* is an action-adventure game from Rainbird which features 15 levels of difficulty, 32 different spell types, and control of five different characters. For the Amiga



Clockwise from upper left: "Wico" Woman, who (disguised as a mild mannered joystick).... Sipe & Wilson join First Row's Steve & Linda Shaiffer on original "Honeymooners" set. Taito (Operation Wolf) & Data East (Robocop) model the latest in personal & mobile armor.

(Continued on page 53)

TAKING A PEEK

(Continued from page 7)

Death Valley competition, go "bogging" through the Georgia mudflats, or try to stay on the road during a Michigan winter. In addition, players decide how to equip their trucks from one of four basic frames to the final product. Will you use standard, "mudder," or all terrain tires? Will you carry extra water? How many spare tires will you keep on board? Does your budget cover a mechanic on board? Then, players are ready for a smooth scrolling race with fast and colorful animation. The view of your truck balancing on two wheels or performing a forward flip is delightful. The soundtrack plays "Taps" when you crash, though. C-64/128, IBM ($39.95). Circle Reader Service Card #6.

STREET SPORTS SOCCER: This new entry in the "Street Sports" series offers smooth animation, three difficulty levels, and nine players to select from in creating your three man teams. Strategy revolves around team selection and player positioning and joystick moderated passing, shooting, and ball handling. The position of the ball appears to be more critical and joystick position less forgiving than in the earlier games of the series. Apple, C-64/128, IBM ($39.95). Circle Reader Service #7.

First Row Software
900 E. 8th Avenue, Ste. 300
King of Prussia, PA 19406

PRIME TIME: Players can create their own sleazy shows for "Sweeps Week" in this satirical strategy game about television programming. One to three human players can compete in this "Battle of the Network Czars" where time slots, demographics, lead-ins, lunches, and luck can make or break a player's schedule. If players don't like the silly shows prefabricated in the game's database (like "Family Mortician" or "Pat Robin Hood" (a televangelist who is always hitting people up for money)), players can create their own series if they like. Hmmm. . . how about "Hitler's Mother" (everywhere she goes, she raises a fuhrer). The object of the game is to lead the ratings and make the most money over the course of one simulated year. Atari ST, IBM ($39.95). Circle Reader Service Card #8.

Intracorp, Inc.
14160 SW 139th Court
Miami, FL 33186

MURDER ON THE ATLANTIC: If you are planning on buying this game simply to win the $500,000 advertised on the box, forget it. The most money that will be awarded in the contest is $10,000 to the grand prize winner. After that, the rest of the $500,000 is going to be given away in software gift certificates. As for the game itself, it looks like a simple mystery game reflective of the mystery genre dominated by Hercule Poirot or Lord Peter Wimsey. Players must explore 600 locations, as well as locate and interrogate 40 suspects, in order to solve the mystery of the murder of Rene Vallette aboard the luxury liner, S.S. Bourgogne. Amiga, Apple (128K req.), Atari ST, C-64/128, IBM (CGA or EGA and 256K req.) ($39.95). Circle Reader Service Card #9.

DigiTek, Inc.
10415 N. Florida Ave.
Ste. 410
Tampa, FL

VAMPIRE'S EMPIRE: "So, vhat vere you expecting from 'light' entertainment? Velcome to the dark demesne of Dracula." Players direct a wizened character named Dr. Van Helsing through a maze of dark caverns in an attempt to direct a single ray of light deep enough into the caverns to defeat the vile and virile vampire, himself. Besides utilizing mirrors to direct the ray of light, other arcade elements include cloves of garlic to throw at attacking monsters (lesser vampires, sirens, etc.) and a magic ball with which to capture the light ray and release it in any chosen direction. Amiga ($44.95). Circle Reader Service Card #10.

MECC
3490 Lexington Ave. North
St. Paul, MN 55126

ZOYON PATROL: Minnesota Educational Computing Corporation has produced this simulation game to teach about problem solving. Players step into the role of the director of a city agency of the city of Zaphropolis (on Zaphyr Island) and find themselves responsible for locating and capturing animals that wander into the city. The animals are called "zoyons." They are a rare and endangered species, but they always cause trouble when they enter the city limits. For the animals' safety and the well-being of the citizenry, they should be captured and returned to their natural habitat. Players must decipher clues from citizen reports and field investigators in order to form a pattern of identification and a plan for capture. A detailed instructor's guide (in three-ring binder form) is included with the diskette. Apple II with 128K in 5.25" format ($55.00), in 3.5" format ($59.00). Circle Reader Service Card #11.

M-P-Software, Inc.
Route 2, Box 737
Cumming, GA 30130

M-P-S NFL PRO FOOTBALL: This simulation game allows players to replay (or predict) NFL games in manual mode to warp speed (plays a complete game in 1-3 minutes). The game allows roster changes, ability to edit rosters, and use of a predict mode. IBM. Circle Reader Service Card #12.

CES Report

(Continued from page 51)

and C-64, the release is slated for mid-summer.

The **Activision** label of **Mediagenic** will release *Predator* in September for the C-64/128. The game, based on the Arnold Schwarzenegger film, will feature the player as the leader of a military rescue team. The company is also touting its IBM, IIGS, and Apple II conversions of *The Last Ninja*, as well as the Apple II and C-64 versions of *Rampage*.



This is either the Sega mega-video display or the CES security console.

Run Silent, Run Deep

Wargamers will largely have to focus on the sea. *Red Storm Rising* from **Microprose** and *Harpoon* from **Three-Sixty** are both nearing completion and they are both outstanding products. The former will offer a more visible strategic aspect than other recent **Microprose** releases and the latter, a different wargaming interface.

Other wargames include the Japanese games from **Koei**: *Romance of the Three Kingdoms* and *Nobunaga's Ambition* (see the Sneak Preview of *Romance of the Three Kingdoms* on p. 39 of this issue), games about the unification of China and Japan. The Japanese influence is also evident in a **Cinemaware** work-in-progress entitled, *Lords of the Rising Sun*. The unabashed goal of the product is to have the depth of a traditional strategy game, the artistic quality of *Defender of the Crown* (and then, some), and arcade smoothness of *Rocket Ranger*.

Finally, the bad news for historical wargamers is that hardcore strategy titles are not "hot" on the market. SSI's game based on the Napoleonic era turns out to be a Napoleonic Construction Set and their European conquest game on the ST is expected to be *Colonial Conquest* with a World War II flavor. Neither were demonstrated at the show, but the latter is currently undergoing playtesting. SSG just released *Rommel: Battles for North Africa* which continues the evolution of the *Battlefront* system. Another bright spot is that **Mindscape** will be marketing some of SSI's out-of-print titles like *Nam* and *Geopolitique 1990*.

Abstract wargamers may have some interesting challenges. **Avalon Hill** is readying *Combots* for the C-64 gamer. This "robotwar" game has something of the flavor of the classic *RobotWar* without the programming. Further, **Electronic Arts** should release *Modem Wars* (described in CGW #45's CES coverage as *Sport of War*), the Dan Bunten game which has already spawned impromptu tournaments over the phone lines between developers and playtesters.

Good News, Bad News

An hour away from home, the pilot of our return flight came over the speakers saying, "I've got some bad news for you folks . . . pause . . . The Lakers are down by over 10 points."

Actually, when a pilot comes on the air and tells you that he's got bad news, it's a relief to hear that the Lakers are losing—even if you are a Laker fan. I would rather have the Lakers lose than have my plane crash. He went on to say that he had good news. The flight was on schedule.

We hope that most of the CES report was good news for you, but we know the bad news is that you have to wait for some of these great products to be released. At least, we say to ourselves, it doesn't look like the industry is going to crash.

3.1 - Test Pilot (fiction); Serpentine; Cosmic Balance; S.E.U.I.S.; Armor Assault; The Arcade Machine; The Atari Arena; The Learning Game; INDEX; and more!

3.4 - Suspended; M.U.L.E.; Battle for Normandy Strategy; Serpent's Star Hints; Cosmic Balance Contest Results; Knights of the Desert; Galactic Adventures; Computer Golf!; Bomb Alley; and more!

3.5 - Electronic Arts; Combat Leader; Archon; Lode Runner; TAC; Paris in Danger; Cosmic Balance II; Delta Squadron; Zork III Tips; and more!

3.6 - Ultima III; Operation Whirlwind; Reach for the Stars; Legacy of Lylgamyn; Broadsides; North Atlantic '86; Zork II Tips; and more!

4.2 - Chris Crawford on Computer Game Design; Goren's Computerized Bridge; Carrier Force; DIRECTORY OF GAME MANUFACTURERS; Robotwar Tournament Results; M.U.L.E. Designer Notes; Starcross Tips; Parthian Kings; and more!

4.3 - Seven Cities of Gold; View from a Playtester; Universe - Two Reviews; Mig Alley Ace; Questron; Tycoon and Baron; A Broadsides Replay; Chancellor of the Exchequer; Enchanter Tips; Children's Games - A Shopping Guide; Under Southern Skies; Chivalry; and more!

4.4 - Jupiter Mission; Fifth Eskadra; Excalibur review and Designer's Notes; War in Russia; President Elect and 1984; Lode Runner Contest; Fighter Command; Galactic Gladiator Scenarios; Flight Simulator II and Solo Flight; Crypt of Medea; Sorcerer Tips; and more!

4.5 - Staying Alive in Wizardry; Adventure Gaming Conference; CGW Baseball League; The Computer as Opponent; Sundog; CGW Computer Game Conference; Road to Moscow; Strategy Game Tips; Deadline Tips; Seven Cities of Gold Designer Notes; Rails West; and more!

4.6 - Carrier Force Replay; When Superpowers Collide; Mail Order Games; Panzerjagd Review; More Galactic Gladiator Scenarios; Cutthroat Hints; Should You Turn Pro?; Dreadnoughts; F-15 Strike Eagle; and more!

5.1 - War in Russia Replay (Pt 1); Hitchhiker's Guide to the Galaxy (two articles); A Software Agent Looks at the Industry; Breakthrough in the Ardennes Designer Notes; Gulf Strike; Cosmic Balance Contest Results; Clear for Action; and more!

5.3 - Sports Games Survey; The Battle of Chickamauga; Imperium Galactum; Games You'll Never See; Crusade in Europe Design Notes; Lucasfilm Enters Home Gaming; Baseball Games for Your Computer; Mindwheel Hints; Silicon Cerebrum; Reforger '88; Napoleon at Waterloo; and more!

#26 - Conflict in Viet Nam; Inside Ultima IV; The Halley Project; Silent Service Designer's Notes; The Kobayashi Alternative; Spellbreaker Tips; Koronis Rift; Eidolon; Story Tree; and more!

#27 - Under Fire Replay; Europe Ablaze and U.S.A.A.F.; Map Design for Computers; 7th Fleet; Game Manufacturer Survey; Battle of Antietam; Ballyhoo Tips; and more!

#28 - The Dark Ages of Computer Game Design; Three article on computerized baseball; Autoduel; Alter Ego; Nam; The Current State of the Entertainment Industry; Halley Project Update; Amazon Tips; and more!

#29 - Battlegroup & Mech Brigade; Psi 5 Trading Co.; Battle of the Atlantic (SimCan); Universe II Playtester Notes; Island of Kesmai; Borrowed Time Tips; Golf Games; Countdown to Shutdown; Moebius; Norway 1985; Clash Of Wills; and more!

#30 - American Dream Review; Phantasie II; Industry Survey; Kobayashi Alternative Revisited; Orbiter and Flight Simulator for Mac; Silent Service for Atari; Championship Basketball; and more!

#31 - Wizard's Crown; Trinity Playing Tips; Operation Keystone; Habitat/Quantumlink; Baseball stat programs; Grand Slam; Race Car Simulator; Amiga graphics/music/video programs; APBA Baseball; Spin Out; World Karate; and more!

#32 - Interview with Alan Miller; Interview with Brian Moriarty; Lords of Conquest review and strategy notes; Alternate Reality; Battlefront; A Mind Forever Voyaging playing tips; Chessmaster 2000; Rommel-Battles For Tobruk; Bronze Dragon; and more!

#33 - Leather Goddesses of Phobos Hints; Computer GamingThe Year in Review; GettysburgThe Turning Point; Shard of Spring; Interview with Chris Crawford (Pt1); DragonFire II; and more!

#34 - MoonMist Hints; Robot Rascals; Defender of the Crown; Iwo Jima/Falklands; Amnesia; Adventure Game Conference; Warship; Interview with Chris Crawford (Pt2); Major Motion; 1985-1986 INDEX; and more!

#35 - COMPUTERS IN FLIGHT ISSUE - The State of the Industry; Gunship; Gemstone Healer Hints; 50 Mission Crush Stories; Space M+A+X; Star Trek: Prom. Prophecy; Starflight; Interview with Doug Crockford; Blue Powder, Grey Smoke; Patton vs Rommel; Strategic Conquest Plus; and more!

#36 - BASEBALL FEVER ISSUE - Baseball Game Survey; Epyx Company Report; War In The South Pacific; Hollywood Hijinx Hints; Might & Magic; Sailing Programs; History of Bruce Artwick's Flight Simulator; Interview with Earl Weaver; Play-By-Mail Games; Ogre, and more!

#37 - WORLD WAR II ISSUE - Survey of WWII Computer Wargames; The Future of Computer Wargaming (1988-1992); Killed Until Dead; Realms of Darkness; Stalingrad Campaign; WWII Tactical Wargames Compared; Full Count Baseball; Electronic Arts Company Report; Wrath of Denethenor; Portal; Warship Scenarios, and more!

#38 - FANTASY/ADVENTURE ISSUE - Bard's Tale II: S.D.I.; Bureaucracy Tips; Sub Battle Simulator; King's Quest III; Computer Role-Playing Games (An Editorial); Battlecruiser; Accolade's Comics; Activision Company Report; Sinbad & Throne of Falcon; Interview with Jon Freeman and Ann Westfall; Where in the USA is Carman Sandiego; and more!

#39 - GAME DESIGN ISSUE - Game Development at Broderbund; Phantasie III; Euclid vs. Patton (Field Algorithms); Dragon Side II Review; Industry Report from C.E.S.; PHM Pegasus; Goodbye "G" Rated Computer Games; Theatre Europe; B-24 Notes; Designer Play Tips on Defender of the Crown; Infocom Company Report; Uninvited reviewed; The Sentry; Zen & the Art of Game Design; and more!

#40 - WARGAMING ISSUE - SSG's Russia (The Great War...); Ultima V and Wizardry IV (Comparative Overview); SimCan's Rommel At Gazala; Lurking Horror Tips; E.O.S.; Guderian; Rebel Charge at Chickamauga; The Best Educational Games of 1987; The Origins of Company Names; Street Sports Baseball; California Games; The Eternal Dagger; Goodbye "G" Rated Computer Games (Part 2); and more!

#41 - SHOPPING GUIDE - Wizardry IV; Make Your Own Murder Party; Microprose Company Report; Hot Titles for Christmas; Stationfall Tips; Ancient Art of War At Sea; Joysticks and Mice; Borodino 1812; Shadowgate; Deep Space; Leisure Suit Larry; Nord and Bert; and more!

#42 - FOOTBALL ISSUE - Plundered Hearts Playing Tips; Computer Football Game Survey; 1987 CGW Game of Year Awards (at DragonCon); Project Stealth Fighter; Beyond Zork; Spy Adventure Series; Warship Strategy; Battles In Normandy; Firepower; and more!

#43 - WARGAMING THEN & NOW - Shiloh:Grant's Trial; Border Zone; Mech Brigade Tactics; UMS Preview; High Seas; Darkhorn; Empire; Inside Trader; Legacy of The Ancients; Goodbye "G" Ratings Pt.3; Blackjack Academy; Into The Eagle's Nest; Airborne Ranger; and more!

#44 - FLIGHT ISSUE - Survey of Helicopter Siumulations; Alternate Reality-The Dungeon; Apollo 18; Falcon; Arkanoid; Guild of Thieves; 2400 A.D.; Test Drive; Faery Tale Adventure; Jewels of Darkness; Chuck Yeager Flight Trainer Tidbits; and more!

#45 - SCIENCE FICTION - Space Quest Tips; Space Arcade Games; Computer Games in 1988; The Future of Computer Games (Isaac Asimov, Harry Harrison, Douglas Adams, Jerry Pournelle, and others); Halls of Montezuma; Wasteland Sneak Preview; Skyfox II; Breach; SSI Company Report; Terrorpods; and more!

#46 - SPORTS SURVEY - Spring Sports Survey; Dungeon Master; World Games; Police Quest; Fog of War Roundtable Part 1; Ferrari Formula One Preview; Sherlock; Skate or Die!; Strike Fleet; Demon Stalkers and Gauntlet; Sons of Liberty; Deathlord; Knight Orc; and more!

#47 - MIST, MAGIC & MYSTERY - Ultima V; Wasteland; CRP Editorial by Scorpia; Trust & Betrayal; Panzer Strike; The Future of CRP Games (by Dave Arneson); Game Design Insights from The Journal of Computer Game Design; Echelon; The Train; CRP game hints; Maniac Mansion; Soko-Ban; Tetris; Ports of Call; and more!

#48 - COMBAT! - Interview with Tom Clancy on The Hunt For Red October Computer Game; Bard's Tale III; Wasteland Hints; Long Lance; Return To Atlantis; Project Stealth Fighter; Universal Military Simulator Modifications; Wooden Ships & Iron Men; Twilight's Ransom; Gaming on Compuserve and GEnie; Video Gaming World (New Department); Mech Brigade Scenario; and more!

Reader Input Device #49

On this page, a number of games and articles are listed for evaluation. Some general interest questions are provided, as well. For each game you have played or article you have read, place a 1 (terrible) through 9 (outstanding) next to the appropriate number on the card provided opposite page 4.

Games

1. Empire (Intstel)
2. Earl Weaver Baseball (EA)
3. Strike Fleet (EA)
4. Rebel Charge (SSI)
5. Ancient Art of War (Brdrbnd)
6. Computer Baseball (SSI)
7. Carriers At War (SSG)
8. Micro League Baseball (McLgSp)
9. Russia (SSG)
10. Breach (Omnitrend)
11. Wasteland (EA)
12. Bard's Tale III (EA)
13. Dungeon Master (FTL)
14. Pirates (MicPr)
15. Gunship (MicPr)
16. Might & Magic (NwWrld)
17. Falcon (SpctHolo)
18. Stealth Fighter (MicPr)
19. Faery Tale Adventure (Mcrill)
20. Questron II (SSI)
21. Ultima V (Origin)
22. Police Quest (Sierra)
23. Echelon (Access)
24. Long Lance (SimCan)
25. Sons of Liberty (SSI)
26. U.M.S. (Rnbrd)
27. Trust & Betrayal (Mndscpe)
28. Maniac Mansion (Lcsflm)
29. Jinxter (Rnbrd)
30. The Three Stooges (Cnmwre)
31. Tobruk: Clash of Armour (Dtsft)
32. Power At Sea (Acclde)
33. Impossible Mission II (Epyx)
34. Deep Space (SrTch)
35. Apache Strike (SlcnBch)
36. Street Sports Soccer (Epyx)
37. Global Commander (Dtsft)
38. Roadwars (Arcadia)
39. Rampage (Actvsn)
40. Stealth Mission (subLogic)

Articles

41. Clancy Interview
42. Lord British Kisses & Tells
43. CDI/DVI
44. Creation of a Universe
45. Jinxter Hints
46. Romance of 3 Kingdoms Preview
47. Pool of Radiance Preview
48. Mini-Book Reviews
49. Infocomics Review
50. Decisive Battles Review
51. Fire Brigade Review
52. Beyond Dark Castle Hints
53. Space Quest II Review
54. Inside the Industry
55. Letters

Questions

56. Please list all of the machines you currently use to play computer games from the following list:
a) Amiga,
b) Apple II+, IIe, or IIc,
c) Apple IIGS,
d) Atari 8-bit,
e) Atari ST,
f) Commodore 64/128,
g) IBM PC or compatible,
h) IBM PS/2, and
i) Macintosh.

57. How many joysticks do you presently own?

58. If you have an IBM or compatible, do you use a mouse for gaming?

59. If you have an IBM or compatible, do you have VGA capability?

The CGW Hall Of Fame

Action/Adventure

Ultima IV 7.80
Wizardry 7.69
Ultima III 7.55
Bard's Tale 7.49

Strategy

Kampfgruppe 7.66
M.U.L.E. 7.44
Mech Brigade 7.28
Chessmaster 2000 7.25
War in Russia 7.20

The Computer Gaming World Hall of Fame honors those games that over the course of time have proven themselves to be top rated games by the readers of CGW. Members of the CGW Hall of Fame are chosen by the staff of CGW. Once inducted into the Hall, the game will be retired from the current Game Ratings List. As a consumer you can be assured that any game in the CGW Hall of Fame is an all-time favorite.

Game Ratings

Is it simply attrition or have the "Boys of Summer" brought enough pennant fever to put three baseball products in the top 10 on the strategy side? "Earl Weaver Baseball" doubled past "Gettysburg"'s defenses and ended up safe in second place. This followed the lead-off conquest by "Empire" which successfully managed its fourth consecutive conquest of first place on the strategy side.

The adventure side has a new leader. In fact, this one's so "hot," it's radioactive. "Wasteland," the post-nuclear holocaust role playing game from Electronic Arts, edged out its mystical stablemate, "Bard's Tale III," for the number one position. "Dungeon Master" made a saving roll to remain in third place, but "Starflight"'s orbit decayed to fifth place as Microprose's "Pirates" grappled their way into fourth position. Matters should stay fluid for several issues on the adventure side as the first "Ultima V" ratings arrive during the next rating period.

Strategy Top 50

Name	Mfg	Machine	Tms Rtd	Avg Rsp	Rating
Empire	Intstel	Many	5	33	7.80
Earl Weaver Bsball	EA	Am,I	6	39	7.49
Gettysburg	SSI	Many	12	49	7.48
Strike Fleet	EA	A,C	2	34	7.16
Rebel Charge	SSI	Many	6	27	7.14
Ancient Art of War	Brodr	I,M	8	34	7.10
Computer Baseball	SSI	All	6	36	7.10
Breach	Omtrnd	Am,ST,I	4	43	7.09
Carriers at War	SSG	C,Ap	6	69	7.09
Micro Lg Baseball	MicLg	All	3	34	7.09
Russia	SSG	Ap,C	9	31	7.09
Crusade in Europe	MicPr	Many	8	61	7.08
Seven Cities Gold	EA	Many	9	118	7.08
Star Fleet I	Intstel	Many	5	38	7.08
Balance of Power	Mndscp	M,I	4	28	7.07
Colonial Conquest	SSI	C,At	3	60	7.07
Decision in Desert	MicPr	Many	9	36	7.06
Oper Mkt Garden	SSI	Many	4	58	7.06
Silent Service	MicPr	Many	6	108	7.06
Under Fire	AH	Ap	6	23	7.06
NFL Challenge	XOR	I,M	5	20	7.05
3-in-1 Football	Hafner	Many	2	20	7.05
Carrier Force	SSI	C,Ap,At	5	108	7.04
U.M.S.	Rnbrd	ST,I	1	23	7.04
War in So. Pac.	SSI	Ap,C	5	23	7.04
Flight Sim II	SubLg	Many	6	84	7.03
Reach for Stars	SSG	C,Ap	6	47	7.02
Anc Art War Sea	Brdrbd	I	3	26	7.01
Battle of Antietam	SSI	Many	12	41	7.01
Europe Ablaze	SSG	C,Ap	9	32	7.01
Battlefront	SSG	Ap,C	7	34	6.95
Battlegroup	SSI	C,Ap	4	35	6.95
Defender Crown	MstDsg	Many	8	51	6.95
Lords of Conquest	EA	Many	3	42	6.93
Field of Fire	SSI	Ap,C,At	5	67	6.92
U.S.A.A.F.	SSI	C,Ap,At	2	26	6.92
Halls Montezuma	SSG	C,Ap	4	26	6.91
Roadwar 2000	SSI	Many	3	34	6.80
Computer Ambush	SSI	Many	6	49	6.78
Gato	SpHb	Many	3	79	6.77
Gulf Strike	AH	Many	4	33	6.75
Dec. Battles ACW	SSG	A,C	2	20	6.74
Shiloh: Turning Pt.	SSI	Many	3	27	6.69
No. Atlantic '86	SSI	Ap,M	2	72	6.65
Conflict in Viet	SSI	Many	5	21	6.63
Battlecruiser	SSI	Ap,At,C	3	29	6.61
Knights of Desert	SSI	Many	5	63	6.61
Chickamauga	GDW	At,C	2	26	6.60
Warship	SSI	Ap,At,C	4	44	6.57
Fifth Eskadra	SimCan	Ap,C,ST	2	20	6.53

Adventure/Action Top 50

Name	Mfg	Machine	Tms Rtd	Avg Rsp	Rating
Wasteland	EA	A	1	26	8.27
Bard's Tale III	EA	A, C	1	29	8.21
Dungeon Master	FTL	ST	2	34	8.00
Pirates	MicPr	C,Ap	7	42	7.67
Starflight	EA	I	13	47	7.63
Gunship	MicPr	C, I	11	52	7.58
Might and Magic	NewWrd	Ap,C,I	11	49	7.55
Falcon	SpHolo	I,M	2	24	7.43
Stealth Fighter	MicPr	C	5	22	7.42
Faery Tale Adv.	Micrill	Many	3	36	7.31
Questron II	SSI	A,C	1	22	7.18
Bard's Tale II	EA	A,C	11	54	7.14
One on One	EA	Many	7	74	7.13
Phantasie	SSI	Many	10	68	7.13
Archon I	EA	Many	10	98	7.12
Echelon	Access	C	1	20	7.11
Airborne Ranger	MicPr	C	4	27	7.10
Elite	Fireb	C,Ap,I	5	45	7.10
Spellbreaker	Infcm	Many	5	24	7.09
Zork Series	Infcm	Many	7	122	7.09
Legacy of Llygamyn	SirTc	Ap,I	9	52	7.08
Pinball Const. Set	EA	Many	4	47	7.08
Lode Runner	EA	Many	6	60	7.07
Phantasie II	SSI	Many	6	36	7.07
Questron	SSI	C,Ap,At	6	90	7.07
Sorcerer	Infcm	Many	5	58	7.07
Wizard's Crown	SSI	Many	11	58	7.06
Legacy Ancients	EA	Ap,C	4	46	7.05
World Class Ldr Bd	Access	C	3	23	7.04
Enchanter	Infcm	Many	4	45	7.02
Eternal Dagger	SSI	Ap,At,C	3	28	7.00
Ultima II	Orign	Ap	8	61	7.00
Leather Goddesses	Inf	Many	2	31	6.98
Ultima I	Orign	Ap,C	2	48	6.96
Auto Duel	Orign	Many	2	65	6.95
Deadline	Infcm	Ap,At,I	3	44	6.94
Police Quest	Sierra	I,GS	1	20	6.90
King's Quest II	Sierra	Many	3	20	6.88
Hitchhiker's Guide	Infcm	Many	4	108	6.86
Planetfall	Infcm	Many	3	51	6.86
Beyond Zork	Infcm	Many	2	30	6.80
Return of Werdna	SirTc	Ap	4	21	6.80
Summer Games	Epyx	Many	2	35	6.79
Wishbringer	Infcm	Many	3	36	6.79
Choplifter	Brdrbnd	Ap,C	6	70	6.78
Racing Dest Set	EA	C,At	3	49	6.78
Phantasie III	SSI	Many	2	26	6.76
Hardball	Accld	Many	8	43	6.73
Chuck Yeager's AFT	EA	Many	2	36	6.72
Marble Madness	EA	Many	2	20	6.71

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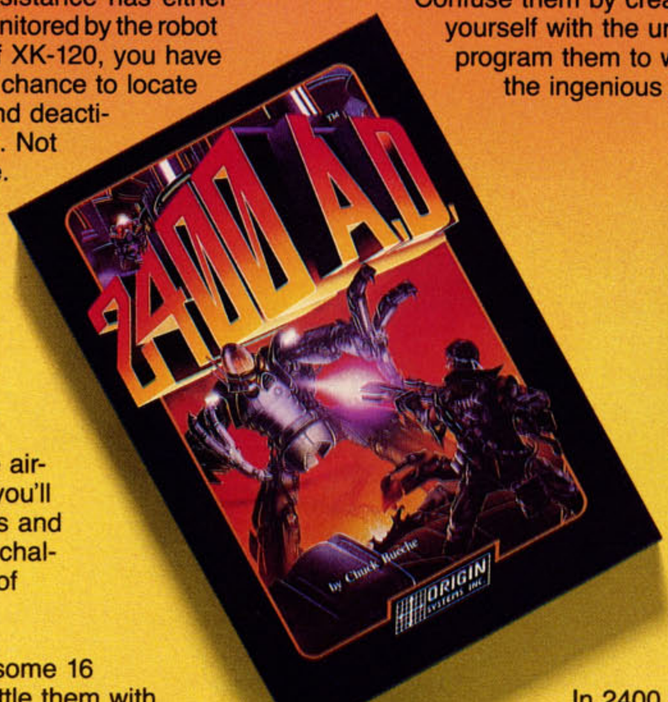
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